

HIT PARADER

35 CENTS

SEPTEMBER/CDC

SPECIAL BRITISH ISSUE

valerie and chris:

THEIR OPINIONS ON THE
DEVELOPMENT AND FUTURE
OF R & B IN ENGLAND!

BEATLE BONANZA



**OUR NEW
FRIENDS
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TOO!**

GEORGIE FAME,

**FREDDIE & THE
DREAMERS,**

**THE
SEARCHERS,**

**WAYNE
FONTANA,**



AND WE MUSTN'T FORGET
JAMES BOND
&
MOLL FLANDERS

TOP TUNES song lyrics

WONDERFUL WORLD
BRING IT ON HOME TO ME
FOR YOUR LOVE
VOODOO WOMAN
CATCH THE WIND
BEFORE AND AFTER
YOU REALLY KNOW
HOW TO HURT A GUY
I'VE BEEN LOVING YOU
TOO LONG
I'M THE ONE WHO
LOVES YOU

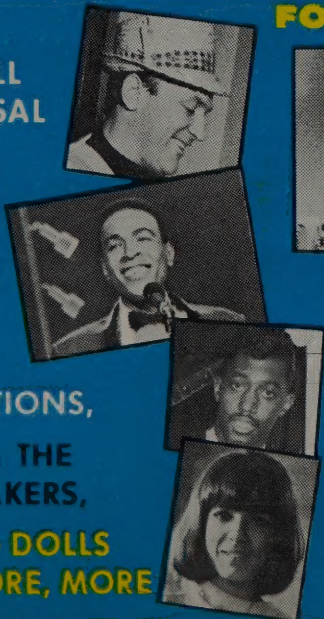
TOP TUNES song lyrics

TICKET TO RIDE
TELL HER YOU LOVE
HER EVERYDAY
L-O-N-E-L-Y
CONCRETE & CLAY
I CAN'T HELP MYSELF
YOU WERE MADE FOR ME
DO THE FREDDIE
THE PRICE OF LOVE
ENGINE ENGINE #9
JUST A LITTLE
HUSH SWEET CHARLOTTE

TOP TUNES song lyrics

TRUE LOVE WAYS
CRYIN' IN THE CHAPEL
LAST CHANCE TO TURN
AROUND
OO WEE BABY, I LOVE YOU
TOO MANY RIVERS
WOOLY BULLY
CARA MIA

A ROCK
AND ROLL
REHEARSAL
WITH
MURRAY
THE K,
MARVIN
GAYE,
THE
TEMPTATIONS,
GERRY & THE
PACEMAKERS,
THE RAG DOLLS
AND MORE, MORE



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BEACHBOYS
BACKSTAGE
AND DISCOVER
THAT THE
RIGHTEOUS BROS.

ARE A
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THE TIMES.

watch the
BYRDS
soar!



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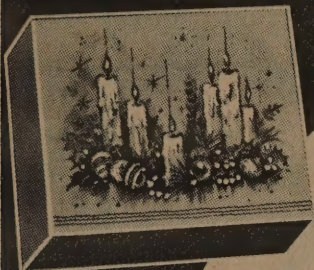
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Raquel Welch

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SEPTEMBER 1965

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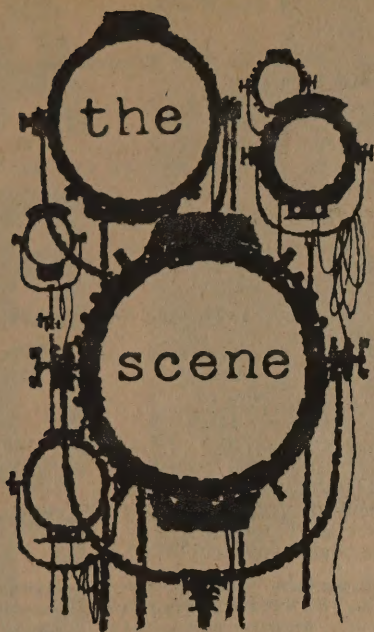
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Did you ever stop and think about the ugliness that has crept into the modern American way of life? Everywhere you turn it's there - pop art, literature, the fashions in women's magazines, housing developments, morals and music.

When H.P. won the national "Best Magazine For Wrapping Fish" finals last year and was a runner-up in "Fly Swatting" Competition, we decided, who could be a better spokesman for the ugly cult than us? So, we got together with some of the ugliest singers we could find, through the help of Roger Miller's Ugly Finder and our TV set, and came up with the British invasion plus pop music in general.

Then we looked for someone in the know and we came up with Buffy Moses, president of the Crummy Chicken Soup Co. For thousands of years, chicken soup has been saving people from the uglies but has failed to prevent corruption, fear, hate and the enemies of all that is good. When we approached Mr. Moses, he was working on a promotion idea as sales have been easing off lately.

"I think this'll go" said Mr. Moses. "We're putting a free 45 r.p.m. recording by the Hullabaloo in every can of our soup. The kids'll love it. We're working on an LP deal too, but the cans have to be bigger and they'll get less noodles. The outside of the can has a 3 dimensional picture of the Hullabaloo that moves as you turn the can, like those Greek urns - and there's a neon light that goes on and off."

"Mr. Moses," we asked. "In your opinion what is the reason for all this ugliness creeping into our culture?"

"Yes, just the other day somebody asked me that same question. We sell mainly to pop singers. We got a salesman who hangs around backstage at the rock & roll shows with a big vat of soup. Before

the singer goes on he takes a slurp. Some of them pour it all over themselves. That long hair you see is really noodles."

"So you think pop music suffers the most?"

"Hoo-boy! I know a guy that mops his studio with chicken soup before and after a session and soaks his recording equipment in one of those vats. He gets that new chicken soup sound everybody's talking about. It's ugly, but it sells. Wait'll you see the TV show we're gonna sponsor - "Chicken Soup A Go Go." It's without question the ugliest thing that ever happened.



Buffy Moses, member of the K.K.K., American Nazis For Baloney, and other cute "boyscout" groups, is producer of Chicken Soup A go-go, a show dedicated to the preservation of ugliness starring pop art and the Hullabaloo.

"But how did this all start?" we asked. "It started when the little kids began buying records. An 8 year old kid isn't quite out of the doll stage yet but she wants to be like her teen-age sister. Now usually a kid's favorite doll is all beat-up and ugly and to be like her big sister she switches her love from the doll to these ugly beat-up singers."

That's the state of music today and Mr. Moses agreed that all the chicken soup in the world can't help. Something "pop" has seeped into the atmosphere and everybody's breathing it. It's just as dangerous as nuclear fall-out really.

Has anybody seen the likes of "Look Homeward Angel" or "Jean Christophe" lately? We haven't.

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•DO THE FREDDIE

(As recorded by Freddie & The Dreamers/Mercury)

LOU COURTNEY

DENNIS LAMBERT

Hear the happy feet dancing to the beat of the freddie

Put a guy in front, make a line in back then you're ready

Kick your feet up, swing your arms up too

Move your head both ways like you see me do

Then, just repeat the swinging beat do the freddie, do the freddie.

It's an easy dance, give yourself a chance do the freddie

It's the thing to do, kids will envy you do the freddie

Kick your feet up, swing your arms up too

Move your head both ways like you see me do

Then, just repeat to the swinging beat do the freddie, do the freddie.

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•YOU WERE MADE FOR ME

(As recorded by Freddie & The Dreamers/Tower)

MITCH MURRAY

You were made for me

Everybody tells me so

You were made for me

Don't pretend that you don't know.

All the trees were made for little things that sing and fly
And the sun was made to burn so bright and light the sky

Pretty eyes were never made to cry
They were made to see
When I held you in my arms I knew
That you were made for me.

You were made for me

Everybody tells me so

You were made for me

Don't pretend that you don't know.

All the flowers in the field
Were made to please the bees
For the fishes someone made the rivers and the seas

Every hand was made to hold another tenderly

When I kissed you on your lips I knew

That you were made for me,

you were made, you were made, you were made for me.

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•TICKET TO RIDE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Think I'm gonna be sad

I think it's today

Yeah, the girl that's driving me mad is going away

She's got a ticket to ride

She's got a ticket to ride

She's got a ticket to ride

But she don't care.

She said that living with me is bringing her down

Yeah, for she would never be free

when I was around

She's got a ticket to ride

I don't know why she's riding so high

She ought to think right

She ought to do right by me

Before she gets to saying goodbye

She ought to think right

She ought to do right by me.

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•YOU REALLY KNOW HOW TO HURT A GUY

(As recorded by Jan & Dean/Liberty)

CHRISTIAN

BERRY

GIBSON

We've been going steady now for such a long time

And up until now everything was just fine

You say that you love me, but it's not the same

It's so plain to see that you're playin' a game

You really know how to hurt a guy

You really know how to make me cry

You really know how to hurt a guy

So don't be afraid to say goodbye.

Everytime you hurt me it seems like you planned it

I've talked to your friends but they don't understand it

When did we lose it, what did I do wrong

We can't break it up now it lasted so long

You really know how to hurt a guy

You really know how to make me cry

You really know how to hurt a guy

So don't be afraid to say goodbye.

If you look at me you'll see tears in my eyes

And they'll begin when you're looking at other guys

The ones that you look at really catch your eye

I know that they're not your kind of guy

You really know how to hurt a guy

You really know how to make me cry

You really know how to hurt a guy

So don't be afraid to say goodbye.

You really know how to hurt a guy

You really know how to make me cry

You really know how to hurt a guy

So don't be afraid to say goodbye.

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A R O C K & R O L L



Top, Martha & The Vandellas rehearse "Nowhere To Run" with the band. Right "It's just drumming" says Marvin Gaye as he raps out a beat while waiting for his turn to sing. Below, bandleader Earl Warren and Martha.



When you're producing an in-person show that features top talent like the Righteous Brothers, The Temptations, Marvin Gaye, Little Anthony & The Imperials, Martha & The Vandellas, Gerry & The Pacemakers, The Miracles, The Four Tops, The Del-Satins, Cannibal & The Headhunters and the Rag Dolls, you can't simply push everyone onstage opening day and hope for the best. A big show requires extensive planning if it's to run smoothly.

One man who knows how to present a smoothly-running, star-filled spectaculars is Murray The K. More than anyone else within recent years, he's given pop music fans in the New York area the greatest shows to grace the stage. Each of his holiday soirees at the Brooklyn Fox Thea-



REHEARSAL

tre gets new records and the audiences always get to see and hear the biggest stars.

Preparations for each show begin months in advance. Murray books performers with proven hit-making ability. By the time one show closes he already has half the bill lined up for the next one.

A week before showtime, things get really hectic. Murray and his staff of eight, headed by Jay Fontana, have to know where all the performers are so flights can be arranged to get everybody to New York on time. The staff finds out where

the stars want to stay and books their hotel reservations. Cars are waiting at the airport to bring everyone into town.

Some performers have their own musical arrangements for the big band, but for those who don't, special charts have to be written. Once Murray and the performers decide on the songs to be presented in the show, the arranger has to write out parts for the saxophones, trumpets, trombones, drums, guitars and piano. Arranger Leroy Kirkland was up for 3 days without sleep in order to get all the music written in time for rehearsals.



Everybody dances and laughs and horses around in the opening number, "Shotgun."



Cannibal & the gang slap their knees.



Murray bumps & grinds for his dancers.



Alone & isolated in the corner, the weary impresario orders some chicken soup.

The day before the show, everybody gets together at noon for a run-through. All the performers arrive on time because one of Murray's staff gave them a wake-up call at 8 a.m. Everyday of the show he wakes the artists so they'll be at the theatre when the first curtain rises.

Murray the K, the familiar straw hat atop his head, addresses everyone in the rehearsal hall and assures them the show will be a success. Then everyone goes to work to make sure it will run smoothly.

The band, directed by Earl Warren, plays the opening fanfare - bright circus music. "C'mon, baby. Let's dance!" shouts one of the Del-Satins and the band goes into "Shotgun." All the performers dance until the first act on the bill, The Rag Dolls, step up to the microphone. Everyone runs through this bit a few times, then a break is announced, after which each of the acts return for individual rehearsal with the band.

Some groups have to make minor changes. The Rag Dolls do "Dusty" three or four times until everyone decides on the proper tempo for the opening song.

Cornelius Grant, guitarist and musical director for the Temptations has the band play the Detroit sound a few times to get that distinctive, swinging, soulful quality. The Del-Satins run through a medley of their past hits while the band tries several different background riffs. Martha and the Vandellas, who always seem to enjoy what they're doing, perform their stage routines even while rehearsing with the band. The Marvelettes have their own drummer who sits in with the band for "Too Many Fish In The Sea," "Please, Mr. Postman" and all their other hits.

After the band has played "Hurt So Bad," "Goin' Out Of My Head" and "I'm On The Outside Lookin' In," Marvin Gaye says to one of the Imperials, "You've got some great-sounding music there." While waiting for his turn to practice, the multi-talented Marvin raps out a few licks on a drum pad.

Cannibal and the Headhunters have worked up a sweat going through their dance routines long before the band is ready to rehearse with them, but when their turn comes they go at it like it was the first time. "Was that tempo alright with your choreography?" asks Murray. He and the boys work out a few dance routines.

The rehearsal continues with the Miracles, the Four Tops and finally Marvin Gaye. The Righteous Brothers and Gerry & The Pacemakers weren't present at this session when we took these photos.

Finally, the rehearsals are over the performers and musicians go back to their homes and hotels. Murray and his staff remain to attend to numerous last minute details. When the show opens the following day, the performers - and the audiences - can be sure of enjoying the best stage show in the New York area.

THE BYRDS WILL SOAR



Columbia Records has signed the Byrds, a new West Coast vocal-instrumental group, to an exclusive recording contract. They will record in the label's Hollywood studios and Terry Melcher will produce their records.

The Byrds have a new and exciting sound that has been influenced by both rock

and roll and rhythm and blues and the group may well be starting a new trend in folk music. They have been doing very well in Los Angeles and their engagement at Ciro's, where their audiences included Bob Dylan, Mary Travis of Peter, Paul and Mary, Major Lance and many other well known singers, was extended twice.

Both the Rolling Stones and Bob Dylan were so impressed with the Byrds that they invited them to tour with them.

Currently performing at various colleges and clubs in the Los Angeles area, the Byrds consists of five young men, each of whom has had wide experience in the folk music and rock and roll fields. Jim McGuinn, who serves as leader, toured two years with the Chad Mitchell Trio and for one year with Bobby Darin. He has also been heard as a guitar accompanist on numerous recordings for such singers as Judy Collins and Hoyt Axton. McGuinn plays 12-string guitar as well as banjo. David Crosby has performed as a solo singer-guitarist for five years at folk music clubs all over the country. Guitarist Gene Clark is an alumnus of



The Byrds sort of hang around doin' nothin' - leaning against poles and a car. We don't know who's who yet so tune in next issue for an interview.

the New Christy Minstrels, having served for 15 months with that group. Before joining the Christys, he toured with his own trio. Chris Hillman formerly led his own group, the Hillmen. An outstanding mandolinist, he is equally adept at playing John Coltrane solos or bluegrass. Drummer Mike Clark was playing with various groups in the San Francisco area when he was asked to join The Byrds six months ago.

The Byrds' first record is "Mr. Tambourine Man," by Bob Dylan. While the song has been recorded by several artists including the composer, the Byrds' version is the first single to be released.



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•TURN AROUND, LOOK AT ME

(As recorded by Julie Rogers/
Mercury)

JERRY CAPEHART

There is someone walking behind you
Turn around, look at me
There is someone watching your footsteps
Turn around, look at me
There is someone who really loves you
Here's my heart in my hand
Turn around, look at me, understand
That there is someone to stand beside
you
Turn around, look at me
There is someone to love and guide
you
Turn around, look at me
I've been waiting but I'll wait forever
for you to come to me
Look at someone who really loves you
Turn around, look at me.

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•(REMEMBER ME) I'M THE ONE WHO LOVES YOU

(As recorded by Dean Martin/
Reprise)

STUART HAMBLÉN

When you're all alone and blue
No one to tell your troubles to
Remember me, I'm the one who
loves you
When this world has turned you
down
Not a true friend can be found
Remember me, I'm the one who
loves you.

And thru' all kinds of weather
You'll find I'll never change
Thru' the sunshine and the shadows
I'll always be the same
We're together right or wrong
Where you go I'll tag along
Remember me, I'm the one who
loves you.

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•JUST A LITTLE

(As recorded by The Beau Brummels/
Autumn)

**RON ELLIOTT
DURANT**

I can't say yes
I know you know
I hate to go, but goodbye
It's been sweet
Our worlds can never meet
So I cry just a little
'Cause I love you so
And I die just a little
'Cause I have to go away.

See how I feel when I say
love's unreal
So goodbye, it's been sweet
Even though incomplete
So I'll cry just a little
'Cause I love you so
And I'll die just a little
'Cause I have to go away.

Night I still hear all your sighs
very clear

Now love is gone, gone away
As I once heard you say
Now I've cried just a little
'Cause I loved you so
And I've died just a little
'Cause I had to go away.

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•VOODOO WOMAN

(As recorded by Bobby Goldsboro/
United Artists)

BOBBY GOLDSBORO

You make a rose afraid to grow
You make the wind forget to blow
You make the sun up in the sky forget
to shine
And you are driving me out of my
mind, now.

You make a bell forget to ring
You make a bird forget to sing
You make a weeping willow tree
forget to cry
And you're the cloud that covers up
the sky, now.

You're a voodoo woman
That's plain to see
You're a voodoo woman
So stay away from me.

You make a dog forget to growl
You make the wind forget to howl
And voodoo woman you break every
heart you see

So voodoo woman stay away from me.

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•ONCE UPON A TIME

(As recorded by Tom Jones/Parrot)
GORDON MILLS

Once upon a time there was an Eden, woa
Once upon a time Adam and Eve a-fell
in love
Um, they fell in love like you and I
Like you and I.

Once upon a time there was Delilah,
um
Once upon a time the devil and she
a-tempted man
Oh yes a-tempted man
A-just like you are tempting me, um.

Once upon a time I knew just what to do
But that was long before I met you
Yes, once upon a time I knew just what
to do

But now I've fallen in love
Oh yes, I've fallen in love with you
Oh, once upon a time
I said once upon a time.

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•WHAT A WONDERFUL WORLD

(As recorded by Herman's Hermits/
MGM)

**BARBARA CAMPBELL
LOU ADLER**

HERB ALPERT

Don't know much about history
Don't know much biology
Don't know much about science books
Don't know much about the French I
took

But I do know that I love you
And I know that if you love me too
What a wonderful world this would be.

Don't know much about geography
Don't know much trigonometry
Don't know much about algebra
Don't know what a slide rule is for
But I know that one and one is two
And if this one could be with you
What a wonderful world this would be
I don't claim to be an "A" student
But I'm trying to be
Maybe my being an "A" student baby
I can win your love for me.

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By Jim Delehant

B.B. KING

Kansas City style jazz played an important part in the post war development of rhythm and blues. Singers like Jimmy Rushing (with Count Basie) and Joe Turner (with Pete Johnson) paved the way for hundreds of similarly styled shouters. Wynonie Harris, the late Sonny Parker, Charles Waterford and Jimmy Witherspoon were a few who gained fame shouting at the front of big bands. Some

liked to play an instrument while they sang. Eddie "Clean Head" Vinson and "Bull Moose" Jackson wailed on tenor saxophones between vocals and newer shouters fronted heavily amplified bands filling in with electric guitar figures.

Some say that shouting singers evolved from competing with the loud, blasting band music. Amplified guitarist-singers "Gatemouth" Brown and Memphis Disc Jockey - B.B. King - was the only one to retain national prominence.

King's music remains unchanged. Although there have been many personal changes in his band since the late 1940's, the fervor of those days is still apparent.

Kansas City jazz touched deep into the south and influenced city blues heavily. Even Mississippi born King couldn't resist the riffing and unison horn work of the touring jazz bands, for he utilized this type of horn section when he formed his own band. The band today consists of King-guitar, Lawrence Burdin - sax, Leo Lauchie-bass, Vernon Slater-sax, Sonny Freeman-drums, Connie McBooker-piano and Kenneth Sands-trumpet.

Riley B. King was born on September 16, 1925, in Itta Bena, Mississippi, the eldest child of three sisters and one brother.

His mother was a leading singer in her church choir, and his father sang at what was called Jook Session and was relatively popular. Hence young Riley was constantly in contact with music.

His singing career began in church choirs, and he eventually became part

of several religious quartets. While with the quartets, he decided to learn to play guitar, as he was fascinated with the sound of the electric guitar, and it was also a help with the harmony the quartets used.

He began singing around Indianola, Mississippi, as a single, and moved to Greenville, Mississippi. He obtained a job as a disc jockey on station J.P.R. in 1940, and in 1945, he moved to Greenwood, Mississippi to station W. G.R.M. Leaving Greenwood, Mississippi, he moved to Memphis, Tennessee, where he was hired as a disc jockey by the station manager, Don Kern, who gave him the name of "The Blues Boy," which has been shortened by fans to plain B.B.

He then served in the United States Army and was very active in entertaining the G.I.'s with his guitar and blues singing. After his release from the Army, he had a ten minute spot on W.D.I.A., Memphis, which was increased to a two-hour-a-day session. His fame as a disc jockey rose by leaps and bounds when he and the owner of W.D.I.A. named the Blood Building Tonic "Pep-Ti-Kon," which soon became a household word in the middle south. He was given much help by Nat D. Williams, another disc jockey, and a featured writer for the Pittsburgh Courier, in an article called "What's Happening on Beale."

In 1949, B.B. cut his first recording with RPM Records, "Mistreated Woman" and "B.B. Boogie." His big hits were, "Three O'Clock In The Morning" and "Darling You Know I Love" followed by "Woke Up This Morning," "Everyday I Have The Blues," "You Upset Me," "Please Love Me," "Sweet Little Angel," "Ten Long Years," "My Own Fault," "Trouble, Trouble, Trouble," plus many others. Since leaving RPM, B.B. has been with A.B.C. Paramount Records for several years.

B.B. settled in California shortly after signing a contract with RPM, and still has his home there. He doesn't get much time to visit his wife and family for he has a gruelling tour schedule.

He travels in a bus with his band and recently did a series of one nighters from Chicago to Louisiana to Florida in two months time and then headed back to New York's Apollo Theatre for the last week in March. His hobby of flying airplanes will soon help him get to jobs faster for he is working for his flying license.

The younger generation of blues singers owe much to B.B. King's success. He epitomizes the dedicated blues artisans and durability of the traveling showmen of the 20's and 30's. He may well be the last link with the traditional wailing style, which brings an important question to mind. Who will fill his shoes when he's gone?



B.B. King's music remains unchanged.

THE RIGHTEOUS BROTHERS



a
product
of
the
times

It only took the Righteous Brothers an aggregate of six years to become the overnight success they are today. This figure dates from the time Bill Medley and Bobby Hatfield became partners and does not count the years they worked separately or the length of time they aspired to be singers. And that dates almost from birth in both cases. Although they did many things which had nothing to do with singing, they did them as the means to the end.

Now that they have achieved that end it is really only the beginning for the team who moved into the Number One Spot on the best seller charts in the early months of 1965. For the first time in the history of the record business, three of their albums were listed in the top 20. This mark surpasses that of The Beatles and of Peter, Paul and Mary.

Part of their popularity can be chalked up to frequent appearances on the television show "Shindig" and part of it can be credited to the delighted squeals of the teenage audience. But the strongest part of their success comes from their talent to entertain and communicate with their audiences, which range in age from thirteens to senior citizens.

The Righteous Brothers are a product of the times, a part of the revolution in music in the United States and internationally. Their sound is the sound of youth, theirs is a style for which no name has yet been coined but the music they sing is authentic American music. It is a combination of jazz, gospel, rhythm and blues, rock 'n roll, spiritual. By the time Bill and Bobby add their own touches and interpretations they offer their own distinctive sound that defies identification and invites imitation.

In January, 1965 they carried out a successful counter-invasion of London that compared in many respects to The Beatles' onslaught of this country. There were teenage riots, cordons of police, 7 television appearances in 5 days and, best of all, great acceptance by the paying customers. Their concerts and television appearances in London came about after the Righteous Brothers appeared with The Beatles in their first live American concert at the Washington Coliseum and a subsequent one month tour of this country in the summer of 1964.

In essence, Bill Medley and Bobby Hatfield, although not related, are as alike as identical twin brothers. Their lives ran a parallel course from childhood. Bill was born in Los Angeles and grew up in the town of Santa Ana, in Orange County. Bobby was born in Beaver Dam, Wisconsin and grew up in Anaheim, some ten miles from Santa Ana. Bill's father is English, his mother Dutch. His father is head of the Radio Dispatching Department of the Orange County Police. Bobby's father is Swedish-Dutch, his mother Swedish. They operate a dry cleaning establishment in Anaheim. Neither of the Brothers had a



Bobby {L.} & Billy are in hot water up to their bellybuttons. Their surfboards sprung a leak.



"You've Lost That Ping Pong Ball" sings Bob. Bill wonders who stole his pajama top.



Bill prepares for a 2-handed pole vault.



Horse & dog chew on the extension cord.

formal musical education but they both sang in different Presbyterian choirs and in high school glee clubs. They were equally driven by one thought: to become good singers and to write good music. The choir-gee club training served a good purpose, as evidenced by the fact that they sing correctly. They inherited the love of music. Bobby's dad used to sing with a troupe, Bill's family had a band. His mother played piano and sang, his father played the sax and was the leader and they played mostly for local dances.

They were born the same year, Bill on September 19 and Bobby on August 10, 1940. They are both athletic. Bobby might have been a baseball player and Bill won many awards in swimming and diving.

Their careers also paralleled before they became a team. Both had small groups and each was aware of the other's talent. On nights when Bill's group was appearing at some small coffee house, Bobby would come to hear him. Bill did the same when he knew where Bobby was appearing but neither one knew the other. Bill went to Bobby's house once when he needed a singer but Bobby wasn't at home and so the sort of mutual talent-admiration society went on for two years before they became a team in 1962.

Having "no place to be bad in" such as vaudeville and with few amateur shows they worked the "broom-closet and telephone booth circuit", tiny neighborhood cafes and coffee shops, sometimes getting paid a few dollars, sometimes singing for their suppers.

Bill recalls one of his first jobs, "I worked in an all-night Italian restaurant where the capacity was seven people. Three stood up because there was only one table." His pay was in food and he always bypassed the pasta for frankfurters and beans. He started working when he was 13, as singer and bus boy in clubs that served food only. The places that served liquor were out of bounds until he was 21. He carried an emergency ID card bearing the name Wilhelmina Mildew which he used occasionally and, oddly enough, it was never questioned.

Bobby got into the night club circles ahead of Bill. When he was 17 he found and appropriated a driver's license issued to a 21-year old Mexican which, in spite of his blue eyes and light hair, opened up small new horizons for him and his group in bars that used small combos.

As the word spread in Orange County, the two separate groups began working private parties, playing fraternity dances and, in short, "any place where the audience numbered from one up." Sometimes they earned as much as \$20, which was split among the group. Bobby augmented his income by working at the Anaheim post office and for his family at the dry cleaning plant.

Bill organized a vocal quartette when he was 18. "After a few years I found



out we weren't making any money at all, so I formed an instrumental group. I got a bass and a guitar player. I played a little guitar and a little piano and sang. We still didn't make any money."

When he was old enough to play a night club, still showing a financial loss, the owner offered him a day-time job as bartender. Over his protests that he didn't know how to tend bar his employer said he'd learn. After a half-hour's instruction from the bartender in charge he was on his own. "I didn't know a martini from a beer and when I had three customers I thought it was a mob. I was so young looking the bar patrons asked me for my ID card."

Things began to hum a little louder when Bobby and Bill became a team. Their first important job together, at the Charter House in Anaheim, was to play a big prom. Taking Bobby's bass and drums from his old group and Bill's guitar player, with Bill on piano they launched bravely into the fray. "We had ten fake songs and we were a group of strangers and we did some strange things, like singing the same songs several times around, dragging each one out for at least five minutes, and

taking lots of breaks. When the kids asked for a cha-cha only one guy in the group knew one and we all came in on it. Then they asked for a march when the Queen of the Prom made her entrance. The only one we knew was 'When The Saints Come Marching In'. It was a gas." The group of five split the \$40. take.

Bobby recalls a Mexican wedding they played for. "The sax player was the only one that knew the Mendelssohn Wedding March, so he got to be leader that round."

But young people all over the country were finding their own places to go and finding their own stars. In coffee houses they were discovering singers and music that they could communicate with and this was how Bobby and Bill began to find their way. Their acceptance by the young patrons of the small and sometimes sad cafes was beginning to pay, not much in money but in recognition and encouragement. They began to write music together. "We write wherever we are, whatever comes into our heads, and we both work on the words and the music. The Beatles aren't trying to be anything but them-

{continued on page 65}



They sing "Justine," backed by Gary Lewis & The Playboys, for their guest stint in "Swingin' Summer." There's talk of a sequel called "Swingin' Winter." TIME Magazine compared the boys to Mutt & Jeff.



H.P.'S READERS' POLL

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POP	Male Singer
	Female Singer
	Male Group
	Female Group
	Band
	Instrumentalist
JAZZ	Band
	Instrumentalist
COUNTRY WESTERN	Male Singer
	Female Singer
R & B	Male Singer
	Female Singer
	Male Group
	Female Group
	Band
	Instrumentalist
FOLK	Male Singer
	Female Singer
	Vocal Group
MOVIES	Favorite Actor
	Favorite Actress
	Movie of the Year
Favorite Album of the Year _____	
Favorite TV Show of the Year _____	
Name some of the other magazines you read. _____	
Do you buy 2 singles a week? Less More _____	
Do you buy 2 albums a month? Less More _____	
Do you attend the movies once a week? Less More _____	
Is your family income over \$7,000 a year? under \$7,000 a year? _____	
Are you a high school graduate? Yes No _____	
Do you now attend or plan to attend college? Yes No _____	
After school, what career do you intend to follow? _____	
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BACKSTAGE WITH THE

BEACH BOYS

"Here you are, a big famous group with lots of money," said the guard backstage at the Academy of Music in New York, "and what do you have for dinner on a Saturday night - just hot dogs!"





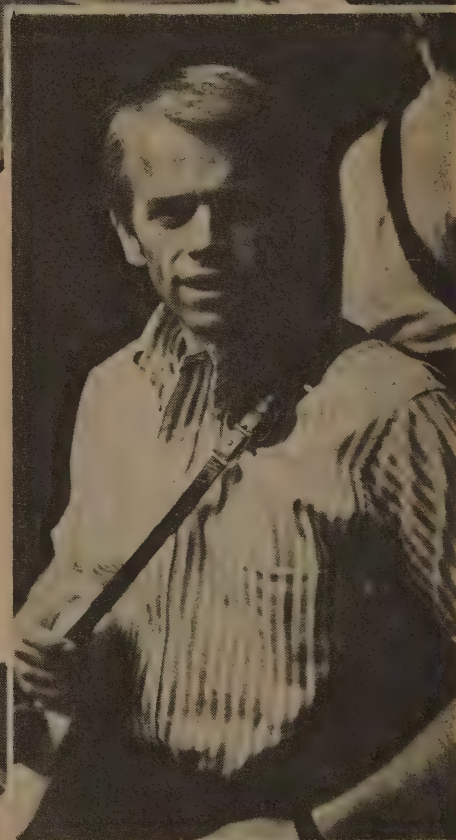
Dennis & Mike try to remember where they last saw the extension cord for Brian's guitar.

The guard was addressing the Beach Boys. They were in town for two concerts, they were between shows, hungry and unable to get past the fans surrounding the theatre. Someone had gone out for food, and after almost an hour he returned with a box of not-so-hot hot dogs.

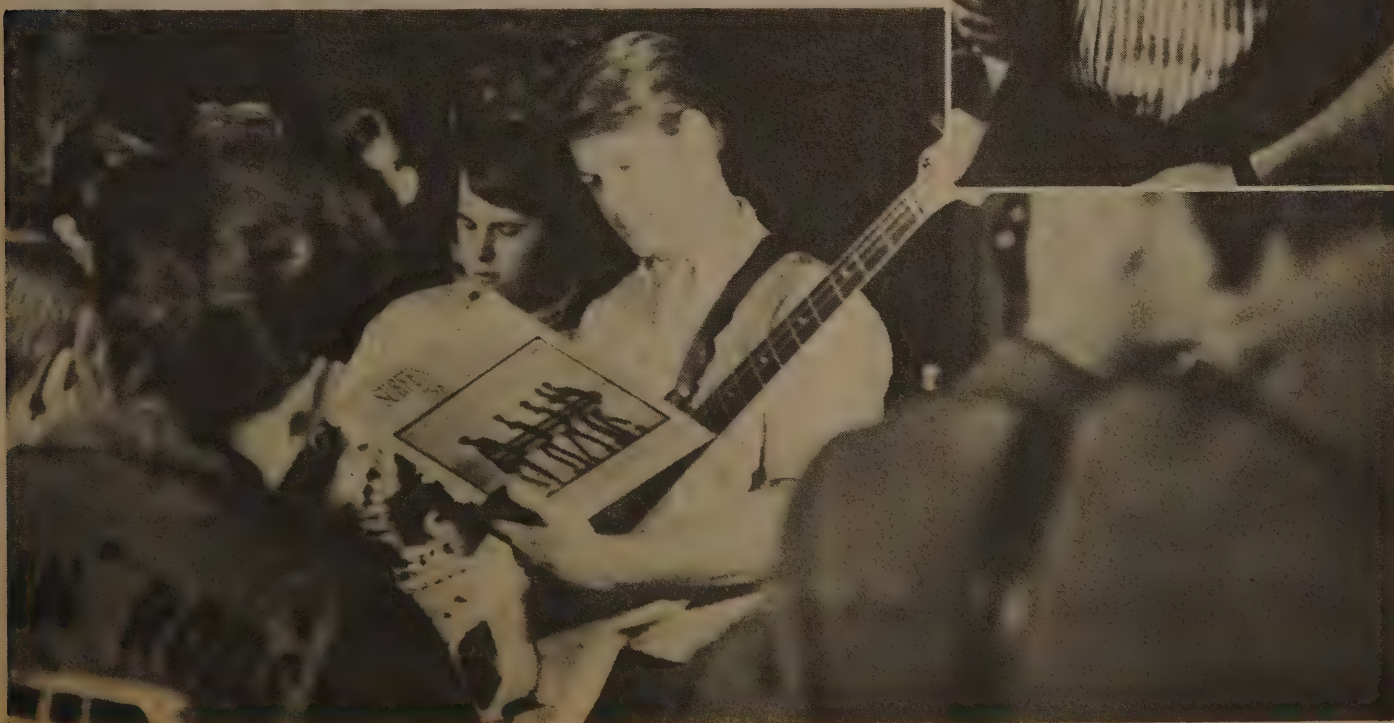
One of the dogs had "I LOVE YOU" written on it in mustard, a touching tribute from some fan at the hot dog stand, but there was nothing to drink. The guy

who'd gone out for sodas was still fighting his way through the fans outside. There were no soda machines backstage, no milk machines and no chicken soup machines, even.

Ever eat a couple of hot dogs without something to wash them down? Ech. And to top it off, did you ever sit down with a copy of Hit Parader you wanted to read while you were munching on your lukewarm, dry hot dogs with nothing to wash



Carl & Brian autograph an album for some fans. Right, Al looks for his extension cord.

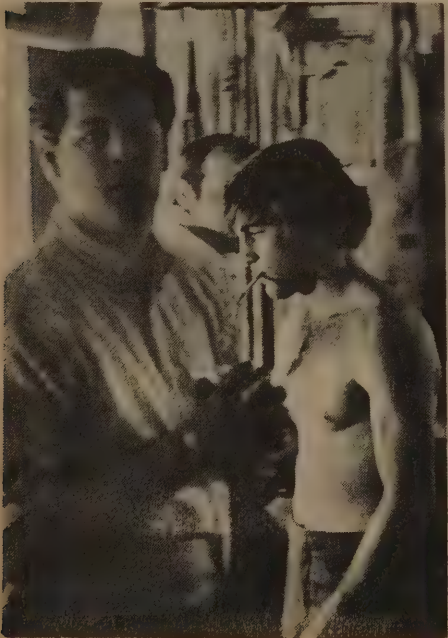




Onstage, Al, Carl, Dennis, Brian & Mike belt out all their hits.....and we mean ALL. Below, Mike and friend wait between shows.



"Did anyone find my extension cord?" asks Brian. Denny wonders who stole his shirt.



them down with and have people poke microphones at you and expect you to say something profound and have other people shove pencils and pens and scraps of paper in your hand and ask you to write some cute clever personal message for them along with your treasured autograph? That's what happened to Brian Wilson.

It's no wonder the Beach Boys slept late that morning and got to the theatre an hour late. In fact, it's a wonder they showed up at all!

But the Beach Boys are pros and the

show must go on and all the backstage baloney is part of the wonderful world of show biz.

Beach Boy fans might like to know that when Hit Parader's Don Paulsen went backstage he just gave Brian a copy of the latest H.P. and slipped back into the shadows with his camera to take the pictures on these pages. He didn't join the reporters who assualted the boys with questions and autograph requests.

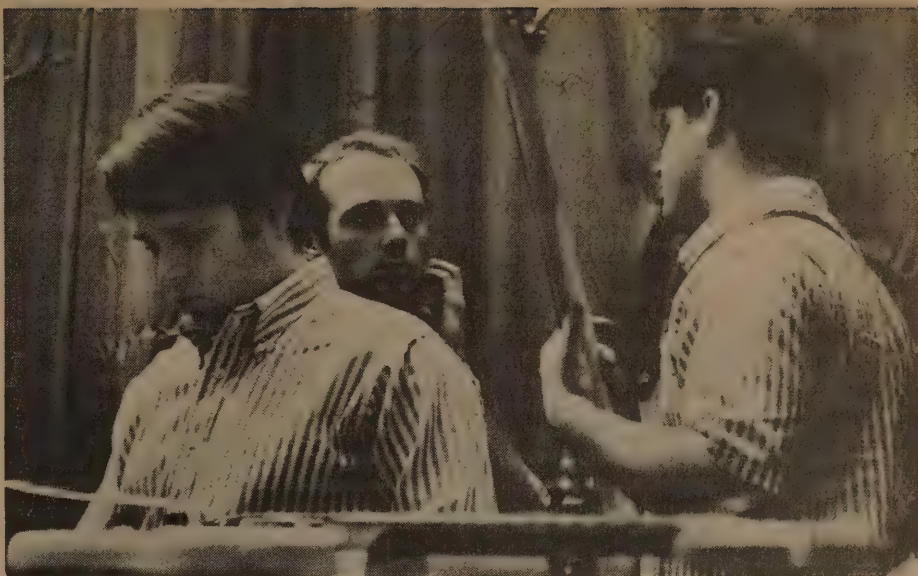
He did overhear some of the questions and answers flying around the tiny dressing room, though, and he jotted some of

Brian reads about the Beach Boys in H.P.



Dennis found his shirt & set up his drums.





Carl, Mike & Brian continue the search for the extension 'cord. "The Beach Boys In Concert" album on Capitol is the next best thing to seeing them in person. "Beach Boys Today" is their latest LP.

them down. Most of the queries were directed at Brian.

"What's your opinion of the European music scene," asks a tape-recorder-weilding reporter from a local college radio station.

"There aren't enough young people in the business," replies Brian.

"What's your criteria for success?"

"Record sales. And screams."

We couldn't hear the next questions, but Brian's answer was, "when I write a song, I believe in it."

"What do you think of your songs?"

"I'm usually happy with the songs I write."

The noise in the room drowned out another question, but Brian said, "Each successive record should have more polish. We don't want to get too complex, but we'd like to improve harmonically. The lyrics are part of American teen culture."

"Would you consider your records artistic or commercial?"

"Five years ago there may have been a gap between the two, but not today. Take Dionne Warwick. Her records are obviously commercial because they sell,

but they're also very lovely. Phil Spector is great. It's much easier to be expressive in a record nowadays."

During a pause in the questioning, Brian talked with some of the girls who were sitting quietly in a corner or the room.

"Are you a native New Yorker?", he asked the very pretty young lady Don Paulsen had brought along to help carry his flashbulbs.

"Yes."

"I don't think I could live here," he said, and added almost as though he were talking to himself, "New York's a lonely town when you're the only surfer boy around."

Brian later mentioned that he's been producing records with Phil Spector. "I didn't think Phil could top 'You've Lost That Lovin' Feeling,' but before I left the coast I heard an advance copy of the new Righteous Brothers record and wow!"

"Phil and I work great together. I did a figuration and he flipped. I've produced records for Glen Campbell. And I just did a session with Darlene Love. I wrote the song for her too. I'd like to produce about four record dates a year."

The sodas finally arrived and the Beach Boys juiced up their tonsils and chased everyone out of their room so they could prepare for the next show.

A short time later, when they came out of their dressing room to set up their instruments and gigantic amplifiers, a German TV crew stopped them briefly to film a few backstage scenes for a documentary on the group.

Onstage, the boys really gave the audience a show worth seeing. It was probably worth hearing too, but with all the screams, we couldn't say for sure.

When it was over, the Beach Boys cut out real fast. We just hope they found a little peace, privacy and a decent meal.

The theatre manager's two little daughters get Al's autograph after the show.



H.P. IN HOLLYWOOD

"Nice surfboard" says Dick Dale as he pets Buffy, his favorite board. Dick tried playing his electric guitar while surfing but his extension cord wasn't long enough and he got wiped out. A scene.



Sandra Dee forgets proper etiquette & sticks her finger in her glass of chicken soup as Bobby Darin breathes on her eyelids in Universal-International's "That Funny Feeling."



by Paul Vandervoort II

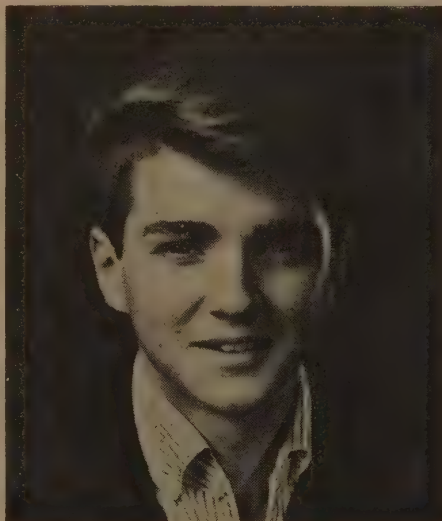
Everybody's ga-ga about a go-go...so let's a go-go Hollywood and dig the Show Biz Beat...FLASH! "The revolution revolution" is on. The record companies of America finally are trying to get together on standardizing the speed of records. While there's still divided opinion, many record company officials feel that a switch to a standard speed of 33 rpm, for all records,

would be good for the record business and the record buyer, too...WHO'S WHERE DOING WHAT...Dozens of big names from the Who's Hip of Platterdom have been trekking on and off the movie lots to make 1965 a big year for fans who dig movie musicals. The beach bunch is back at its favorite haunt in American-International's "Beach Blanket Bingo," with Frankie Avalon, Annette Funicello, Paul Lynde, Jody McCrea and Marta Kristen acting up a

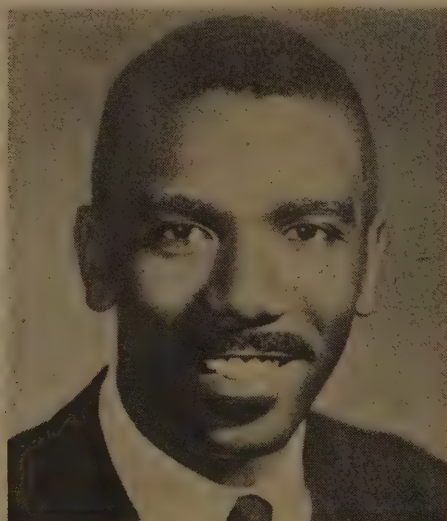
storm. The Hondells, Donna Loren and Bobbi Shaw hit bingo, too...Selmur Productions also grabbed Donna Loren as one of the stars of the movie, "Shindig," in which she sings and acts...Hayley Mills great in Universal's "The Truth About Spring."...Frankie A. and Annette F. went from the beach to Sun Valley, in A-I's "Ski Party," which also stars Dwayne Hickman, Deborah Walley, Leslie Gore, and Yvonne Craig. My friend Robert Q. Lewis,



No. Ann-Margret isn't resorting to vandalism. She joined dozens of stars who autographed a car for a Hollywood charity fund.



Tollie Records star Terry Black is an advocate of the switch to all-one-speed records because then somebody might buy one of his by mistake.



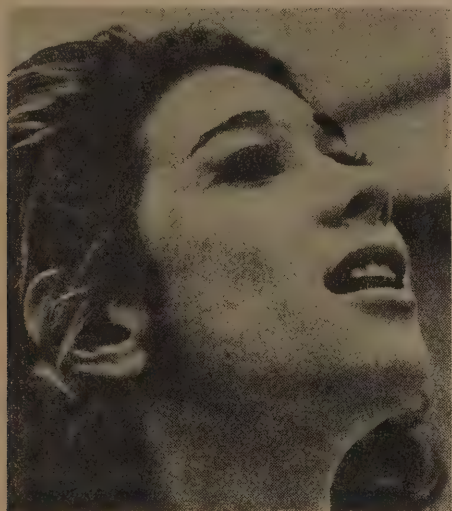
Jimmy Smith has a string of hit albums on Verve that's even longer than Dick Dale's extension cord. Jimmy's latest is "The Monster."

H.P. IN HOLLYWOOD

If you like Barbra Streisand, Judy Garland, Lesley Gore and Diane Renay, you'll like Marilyn Michaels too.

The king size King family smile and play guitars and sing. They love dogs, but it's hard to sing while you smile.

Barbara McNair can be heard on Warner Bros. Records. If you don't like good singers, buy something else.



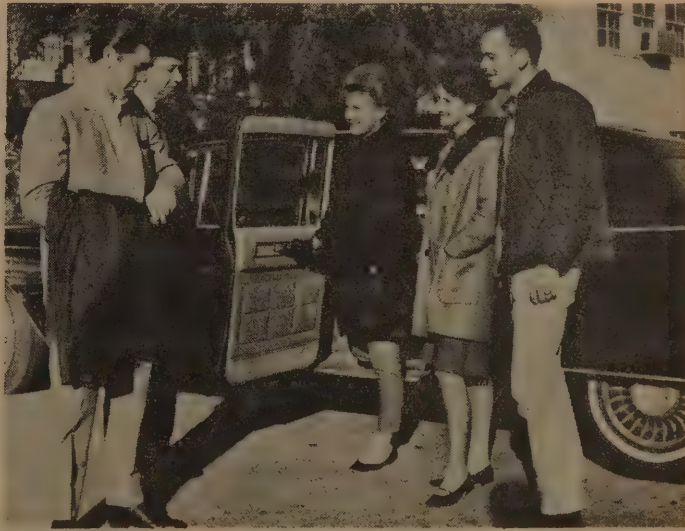
who plays the owner of a ski lodge in the pic, told me that working with teenage idols reminded him of his own teen-aged days when he used to put on shows in the family garage...The Beatles, who haven't yet made a movie in Hollywood, may yet come to town for a personal appearance. But where will it be? The Coliseum is about the only place big enough to hold the crowd...Elvis finished "Tickle Me" for Allied Artists, moved to M-G-M,

where he has a pact to do an additional 3 films, included "Harem Holiday."...Who plays Frank Sinatra's daughter in "Marriage on the Rocks?" Nancy Sinatra, who else, and how's that for type-casting?...Dick Clark bought "The Island Story" for filming by his movie production company...Oh, yes, Elvis also set for "Frankie and Johnny" for United Artists...that boy a gets-gets around...DJ Roger Carroll of KMPC, Hollywood, one of the leaders of

the Teen-aged Underground, joined Donny Brooks, Gary Lewis and the Playboys, the Rip Chords and The Righteous Brothers in "Swingin' Summer."...And winter gets the swingin' treatment, too, in Columbia's "Winter A-Go-Go," with Anthony Hayes, Jill Donahue and Beverly Adams...Kookie's back, in "Beach Ball," yeah, yeah. Edd Byrnes, the Hondells, Chris Noel, the Four Seasons will bounce the ball around... Trini Lopez, who was a smash in Mexico



Don Grady, second son on "My Three Sons" is a real son-of-a-gun and likes the warm California sun. He also records for Capitol Records.



The Fleetwoods always arrive in style when they have a recording session. From left to right, producer Dick Glasser, Jim Fish and Fleetwoods, Gretchen, Barbara & Gary.

H.P. IN HOLLYWOOD

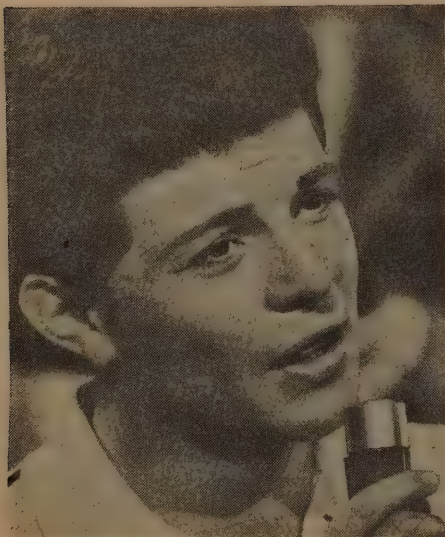
The Kingston Trio play touch football with members of their families during a recent nightclub engagement at the Las Vegas.



earlier this year, given several movie roles, including one in "Snow Job" for 20th Century-Fox...Neil Hefti handed scoring job on "Harlow," in which Carroll Baker plays the famous platinum blonde...Everything is "downright inescapable" in "King Louis, The Most," Louis Prima-Gia Maione costarrer. That's because DJ Gary Owens, who uses the line, is in the pic, too...DISCA AND DATA. Famous names with new labels are Leslie Uggams,

Randy Sparks and Pat Boone, who have formed their own record companies. Leslie calls her Smaggu (yeah, that's Uggams spelled backwards), Randy calls his new label, Gramophone, and Pat Boone joined with Jack Spina to set up Penthouse Records...David Janssen, "The Fugitive," signed by Epic Records...Eddie Fisher inked three-year deal with Dot Records...CLICKS AND PICKS...The Gary LeMel Album on Vee Jay..."Kinks-Size" (a funny title) by

The Kinks on Reprise...Marilyn Michaels, one of the best new faces and voices of 1965. She's on Warner Brothers Records..."CRUMMY" NEWS. In response to a great flood of fan mail (two letters, one postage due), I am happy to report the latest on the famous unknown teen-aged idol, Abercrombie "Crummy" Flicker-strutch. Crummy is happy about his latest honor. While he didn't get a gold record for selling a million records, Flop Records



Frankie Avalon, who has become a big movie star in the "Beach" sagas, sings in his latest "Beach Blanket Bingo."



"Burke's Law."



The Everly Brothers, who seem to be having a rough time with new records, spend a lot of time in Europe.

H.P. IN HOLLYWOOD

Bobby Rydell, now on Capitol Records, is still as popular as ever on the cross country tour circuit.



did give him a lead record for having the most records returned unsold by record stores. Congratulations, Crummy. Keep up the bad work...IDOL CHATTER...The King Family, a smash on TV, one of the spring celebrity series at Melodyland. The King Cousins breaking it up just as their famous mothers, the King Sisters used to do and still do...Glad to see the late Sam Cooke's "Good Times" in the Grammy finals. Great tune by a great artist. The Grammy is the record

Dick and Dee Dee are still popular on the West Coast judging by "Shindig" appearances and bit parts in teenage movies.



business equivalent of the movie Oscar. Other great R and B artists like The Righteous Brothers, Roy Orbison, Bobby Vinton and Petula Clark giving the Beatles strong competition for the best rock 'n' roll record Grammy...THE JOKE BOX. Grandpa used to say that "Life Begins at Forty." Nowadays, his teen-aged grandchildren say: "Life Begins with the Top Forty." Send in your jokes for the Joke-Box, c/o Hit Parader...HOLLYWOOD AND ALL THAT JAZZ...Hal Schaefer scoring

Connie Stevens is proving to be just as popular on records as she is in "Wendy and Me." Remember "Now That You've Gone?"



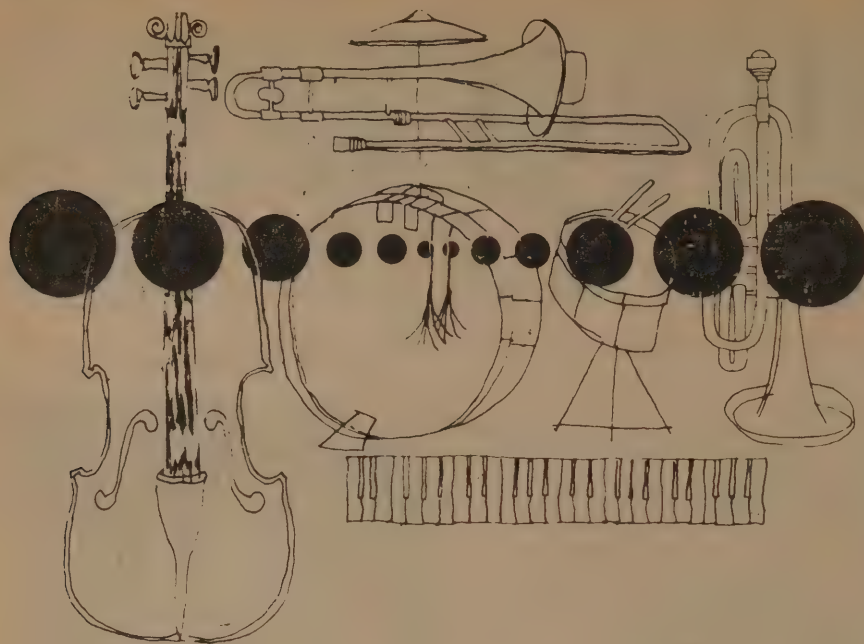
MGM's "The Money Trap," with score to be played by such outstanding jazzmen as Barney Kessel, guitar; Red Mitchell, bass; Frank Rosolino, trombone; Jack Sperling, drums; Bud Shank, alto, and Al Porcino, trumpet...Glenn Ford, Elke Sommer and Rita Hayworth have starring roles in "The Trap."...And that traps it for now. As Gary Owens would say: "It's been downright in-segrevious."...in fact, right down ingre-sevius. Stay planted with HIT PARADER and I'll dig you next issue.



This happy foursome warms up and gets the kinks out of their vocal cords. The group has a best selling Reprise album called "Kinks-Size."

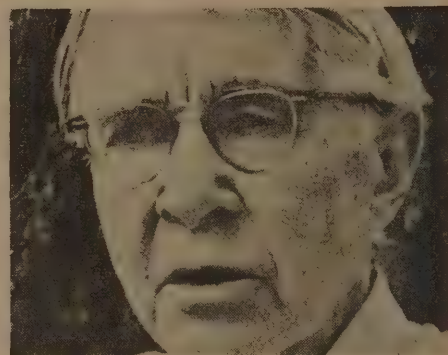


Frankie Avalon and Annette {at table left} watch while Jody McCrea and Marta Kristen dance in this scene from "Beach Blanket Bingo."



MUSIC

CARL SANDBURG



JESSE COLIN YOUNG

The trend toward rock folk is spreading. England's *Seekers* and *Donovan* are growing and our own *Bob Dylan* is getting popular. Bob wrote "Mr. Tambourine Man" for *The Byrds* a new West Coast folk group we'll be hearing more from on Columbia. Mercury also has a very talented folkster in *Jesse Colin Young*. His "Young Blood" LP is great. *Gale Garnett* received the NARAS best folk recording award for "We'll Sing In The Sunshine." One of the highlights of the first New York Folk Festival in June was the premiere of *Carl Sandburg's* American Songbag in theatre-concert style. The program was adapted by *Billy Ed Wheeler* and featured artists such as *Buffy Sainte Marie*, *The Greenbriar Boys*, *Mississippi John Hurt* and *Jesse Colin Young*. *Dave Van Ronk* was also featured in a program called "The Evolution of Funk." The May issue of *Sing Out* said "who could have predicted that the *Beatles* would be as in as the *Carter Family* in certain folk circles?" It's true. The *Beatles* are partly responsible for a new interest in folk music. In a recent interview *Gale Garnett* said "I think a performer has an obligation to physical cleanliness. I get bored with this 'look at me I'm dirty and therefore I'm liberated' look."

JAZZ AND BLUES

Earl Hines and *Thelonious Monk* were among the featured artists to appear at the San Remo Jazz Festival in Italy. *Down Beat* Magazine devoted the March 11 issue to *Charlie Parker*. The film "Nothing But A Man" stars *Abbey Lincoln* and features background music by *Martha & The Vandellas*. New RCA Vintage releases include *Count Basie* in Kansas City (1930-32), and the *Earl Hines' Grand Terrace Band*. Future recordings will include *Fats Waller*, *Duke Ellington* and albums entitled "The Bebop Era" and "Bluebird Blues." On Columbia *Bud Powell* explores the compositions of *Thelonious Monk* in "Portrait Of Thelonious." On "Ellington 66" - Reprise, *Duke Ellington* comes to grips with current pop tunes including two by the *Beatles*. It's a great study in what an artist can do with relatively flimsy material. Organist *Jimmy Smith* was in England during May to make a movie and do a concert tour that included several appearances with the *Beatles*. *Booker T. Jones* has been putting himself through college with earnings from his "Green Onions" LP. His new Stax LP "Soul Dressing" should help him toward a masters degree. *Miles Davis' "Funny Valentine"* on Columbia figured in the trade paper charts recently. Likewise, *John Coltrane's "A Love Supreme"* on Impulse.

DUKE ELLINGTON



MILES DAVIS



SPOTLIGHT

POPULAR

The Beach Boys appear in - and play the background music in a new Walt Disney movie called "I'll Be A Monkey's Uncle." *Roger Miller* ran off with a stack of NARAS awards. Roger along with Buck Owens is leading the new pop appeal for country music. *Bobby Vee* just back from Europe has a role in the movie "Let's Give A Little." *The Righteous Bros.* appeared in concert with the Kansas City Symphony under the direction of *Henry Mancini* and they are planning a special engagement in New York's Carnegie Hall the end of this year. In Chicago, White Sox Park will hold a *Beatle* concert on August 20. *The Everly Brothers* recently returned from a tour of Europe where they recorded in German and Italian. *Gene Pitney* is on an American tour and set to star in a movie. *Burt Lancaster* has recorded "The Train" after his movie of the same name. *Hullabaloo* quietly dropped Brian Epstein's segment because of bad reviews and his failure to include top name British acts. One of the finest female singers to come along in years is *Marie Knight* on Musicor. Her version of "Cry Me A River" makes all the current girl singers look pale. More good listening in a new Argo LP featuring *Jean DuShon* and *The Ramsey Lewis Trio* - "You'd Better Believe Me." *Peter & Gordon* are now producing records. They sold their first master to Cameo-Parkway. It features their guitar accompanist *Eddie Young*. An hour long documentary film about the late *Sam Cooke* is being prepared for a summer TV show by his manager *Allan Klein*. *Phil Spector* songwriter and producer of the *Righteous Brothers'* records will be the subject of a Wolper TV special. *The Supremes* do a beautiful version of "Bring It On Home To Me" in their "Tribute To Sam Cooke" album.

ROGER MILLER



BRIAN EPSTEIN



BUCK OWENS



GEORGE HAMILTON IV



COUNTRY

Buck Owens & The Buckaroos returned from Europe in May. Buck also appeared at the 3rd Annual Colorado Country Music Festival in Aurora-Denver. Our deepest sympathies are extended to the *Wilburn Brothers* and the entire Wilburn family. Mr. B.E. "Pop" Wilburn passed away on March 21st in Nashville. Burial was in Wilburn's home town, Hardy, Arkansas. *George Hamilton IV* has just finished an album for RCA Victor titled "Mr. Sincerity - A Tribute to Ernest Tubb" and it's set to be released June 1st. *Roger Miller* just returned from England. *Rose Lee & Joe Maphis* were in Hawaii for two weeks then left for the Orient for six weeks. *George Jones & Gene Pitney* appeared together on the Jimmy Dean show April 15th. *The Country Music Association* has proposed plans to construct a "Walkway Of The Stars" in front of the Country Music Hall of Fame and Museum Building in Nashville. The walkway will allow recording artists to have their names on permanent metal and concrete squares embedded in the sidewalk in front of the building. Already underway. Plans for the 40th Birthday of WSM's Grand Ole Opry, dates have been announced as October 21-22-23rd in Nashville. *Floyd Tillman* has signed with Hilltop records and songstress *Barbara Allen* with the new Shoestring label. *Gene Autry's* color TV series is said to be great and causing a lot of commotion on the West Coast. It's called "Gene Autry's Melody Ranch." *Eddy Arnold* headlined ABC-TV's Night Life program in April. The *Judy Lynn Show* reappeared on the Jimmy Dean show in May. And *Leroy Van Dyke* appeared on ABC-TV's "Shindig" show April 21st. *David Houston's* disc released by Epic titled "Ballad Of A Fool Killer" will be included in an upcoming movie titled the same, "The Fool Killer".

FIVE MOVIE REVIEWS AND RATINGS



LORD JIM is a great big colorful lavish adventure spectacle. The plot, which goes somewhat astray from Joseph Conrad's novel, concerns a young naval officer who commits one cowardly act and spends the rest of his life seeking redemption by performing all sorts of super-heroics. Peter O'Toole, Eli Wallach, James Mason, Curt Jurgens, Jack Hawkins, Paul Lucas and the gorgeous Daliah Lavi head the cast, the settings are exotic, the color is lovely, the director is Richard Brooks, it's a Columbia release in Super Panavision 70 and we recommend it.



THE YELLOW ROLLS ROYCE, like the V.I.P.s of several seasons back, is a movie that contains several interwoven tales involving a variety of characters. The connecting link in this MGM film is a Rolls Royce limousine. Its owners and/or passengers include Rex Harrison, Shirley Maclain, Ingrid Bergman, Omar Sharif, Jeanne Moreau, George C. Scott, Art Carney and Alain Delon. It's a varied colorful show.



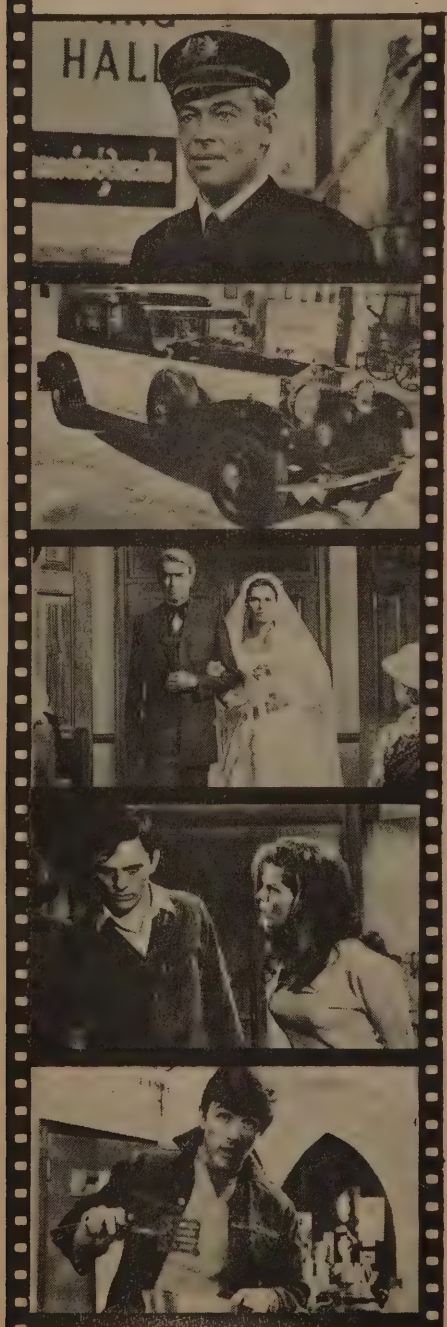
SHENANDOAH from Universal is basically a sensitive story of the terrible futility of war. Practically every southerner in the area is involved in the ranging Civil War except Charlie Anderson, (James Stewart) who owns a rich, lush farm on the river. Anderson, a widower, has a large family consisting of six sons, a daughter, and a daughter-in-law. With the sound and fury of booming cannon all around his farm Charlie remains "neutral", because of his aversion to slavery. But Charlie finds out that wars don't care who's neutral - they still affect everybody. A series of incidents, including the taking of his young, neutral son as a prisoner - force Charlie to really become involved - and makes for vital moving drama.



THE COLLECTOR tells the frightening, bizarre story of a shy, troubled young man who kidnaps a beautiful, vivacious girl he is secretly in love with. He locks her in a cellar and says, "I hope you will learn to like me." The girl makes many desperate efforts to escape before the nightmarish tale reaches its shocking climax. Excellent performance by Terrence Stamp and Samantha Eggart make this chilling Columbia film worth seeing.



HAVING A WILD WEEKEND, The Dave Clark Five's first film, is a tongue-in-cheek, hide-and-seek comedy-thriller in which Dave himself stars in a straight acting role as a carefree young stuntman who "runs away from it all" with a beautiful young girl who is escaping London's "advertising jungle." His cute blonde co-star is 22 year old Barbara Ferris, who made her sensational stage and screen debuts in the nutty British comedy "Sparrows Can't Sing." "Wild Weekend" was filmed on location in London and the west of England, with some of the wildest scenes set in Smithfield Market, Dartmouth and Burgh Island. The DC5 sings only on the soundtrack.



●TELL HER (YOU LOVE HER EACH DAY)

(As recorded by Frank Sinatra/Reprise)

GIL WARD

Tell her you love her each day
You'll make her happy that way
A simple "I love you"
Means more than money
And with a kiss or two
Her life is sunny
Give her a reason to live
She needs the love that you give
Always remember that is what she
lives for
She hopes you love her,
Tell her you love her,
Tell her you love her, today.

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●OO WEE BABY, I LOVE YOU

(As recorded by Fred Hughes/VeeJay)

RICHARD PARKER

Come back baby, I love you
Come back baby, I need you
Come back baby, I love you
Oo baby, I love you
Oo baby, I love you.

Altho' I know you are gone
Memories still linger on
From you love I'll never be free
You'll always be a part of me
These memories just won't get
behind me
There's always something here
to remind me
Oo baby, I love you
Oo baby, I love you.

Everyday I just walk along
'Cause without you I just can't
go on

The months have come
The months have gone
But I still wait for you to come
back home

Everynight I wake up crying
But baby there's no need denying

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●BEFORE AND AFTER

(As recorded by Chad & Jeremy/Columbia)

VAN MCCOY

He wears a smile
I wear a frown
And I can tell whenever he's around
All the eyes of everyone are starring
And I know that they're comparing
the two
Whispering and saying when they do
See the difference between the old and new
Before and after losing you, losing you.

His future's bright
My future's dim
And all the dreams we shared
You shared with him
And all the eyes of everyone are starring
And I know that they're comparing
the two
Whispering and saying when they do
See the difference between the old and new
Before and after losing you, losing you.

I used to be happy as he
Till I lost you somehow
No, I don't show it
You wouldn't know it to look at me now,
He wears a smile
I wear a frown
He makes you happy when he is around.

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●WOOLY BULLY

(As recorded by Sam The Sham & The Pharaohs/MGM)

DOMINGO SAMUDIO

Hatty told Matty about a thing she
say had two big horns
And a wooly Joe
Wooly bully, wooly bully, wooly
bully wooly bully, wooly bully.

Hatty told Matty let's don't take no
chance

Let's not be L 7

Come and learn to dance

Wooly bully, wooly bully, wooly
bully, wooly bully, wooly bully.

Matty told Hatty that's the thing to do
Get you someone really

To pull the wool with you

Wooly bully, wooly bully, wooly
bully wooly bully, wooly bully.

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●THE PRICE OF LOVE

(As recorded by The Everly Brothers Warner Bros.)

DON & PHIL EVERLY

Wine is sweet and gin is bitter
Drink all you can but you won't
forget her
You talk too much, you laugh
too loud

You see her face in every crowd
That's the price of love, the price
of love

A debt you pay with tears and pain
The price of love, the price of love
It costs you more when you're to
blame.

Kiss one girl, kiss another

Kiss them all but you won't recover

You're dancing slow, you're dancing fast

You're happy now, but that won't last.

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●ENGINE ENGINE #9

(As recorded by Roger Miller/Smash)

ROGER MILLER

Engine engine #9

Coming down the railroad line

How much farther back did she get off

Old brown suitcase that she carried

I've looked for it everywhere

It just ain't here among the rest

And I'm a little upset yes.

Tell me engine engine #9

Coming down the railroad line

I know she got on in Baltimore

A hundred and 10 miles

Ain't much distance

But it sure do make a difference

I don't think she loves me anymore.

I wonder of the dangers

Don't speak to strangers

If by chance she finds new romance

Warmer lips to kiss her

Arms to hold her tighter

Stirring new fires inside her

How I wish that it was me instead

of he

That stands beside her

Engine engine #9

Coming down the railroad line

I know she got on in Baltimore

A hundred and 10 miles

Ain't much distance

But it sure do make a difference

I don't think she loves me anymore.

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●TRUE LOVE WAYS

(As recorded by Peter & Gordon/Capitol)
By Norman Petty and Buddy Holly

Just you know why

Why you and I will by and by

Know true love ways

Sometimes we'll sigh

Sometimes we'll cry

And we'll know why.

Just you and I

Know true love ways.

Throughout the days our true love ways

Will bring us joys

To share with those who really care

Sometimes we'll sigh

Sometimes we'll cry

And we'll know why

Just you and I

Know true love ways.

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Sole Selling Agent: Melody Lanes Publications.

●CATCH THE WIND

(As recorded by Donovan/Hickory)

DONOVAN

In the chilly hours and minutes

of uncertainty

I want to be in the warm hold of your
lovin' mind

To feel you all around me and to take
your hand along the sand

Ah but I may as well try and catch
the wind.

When sundown pales the sky

I want to bide a while behind your smile

And ev'rywhere I'd look, your eyes I'd
find

For me to love you now would be the
sweetest thing t'would make me sing

Ah but I may as well try and catch the
wind.

When rain has hung the leaves with
tears

I want you near to kill my fears

To help me to leave all my blues behind

For standin' in your heart is where I
want to be and long to be

Ah but I may as well try and catch the
wind.

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●BRING IT ON HOME TO ME

(As recorded by The Animals/MGM)

SAM COOKE

If you ever change your mind

About leavin', leavin' me behind

Oh bring it to me

Bring your sweet lovin'

Bring it on home to me, oh yeah.

You know I laughed when you left

But now I know I've only hurt myself

Oh bring it to me

Bring your sweet lovin'

Bring it on home to me, yeah, yeah, yeah.

I'll give you jewelry, money too

And that's not all, all I'll do for you

Oh bring it to me

Bring your sweet lovin'

Bring it on home to me, yeah, yeah, yeah

You know I'll always be your slave

Til I'm dead and buried in my grave

Oh bring it to me

Bring your sweet lovin'

Bring it on home to me, yeah, yeah, yeah.

If you ever change your mind

About leavin', leavin' me behind

Oh bring it to me

Bring your sweet lovin'

Bring it on home to me, yeah, yeah, yeah.

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HELP! (BEATLE MOVIE)

Why were the high priests of the terrible goddess of Kaili interested in the Beatles?

Why was Ringo pursued to the ends of the earth by a gang of Eastern thugs?

What did they want of him, they weren't fans?

Two leading scientists hoped to rule the world. Paul was threatened by a beetle.

An Eastern beauty saves the boys' lives time and time again.

A channel swimmer ends up in an Alpine lake and Buckingham Palace has a busy day.

When Scotland Yard arrives in the Bahamas after unsuccessful maneuvers on Salisbury Plain, they find four Ringos but only one George, one Paul and one John.

When the power crazy scientists arrive in the Alps, the boys miraculously escape their deadly weapons.

Will John live to sleep in his pit again?

Will Paul ever get back to his electric organ?

Will George be reunited with his ticker tape machine?

And Ringo, will he ever play the drums again?



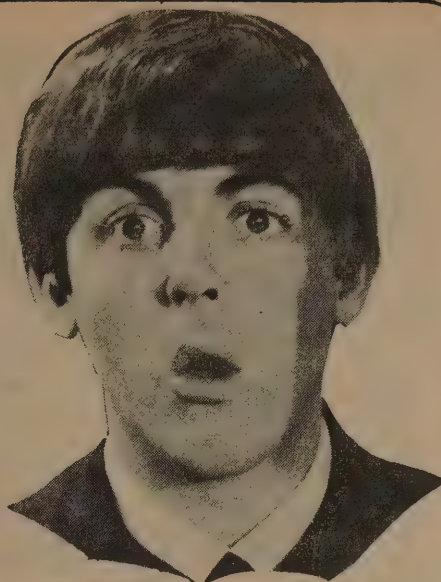
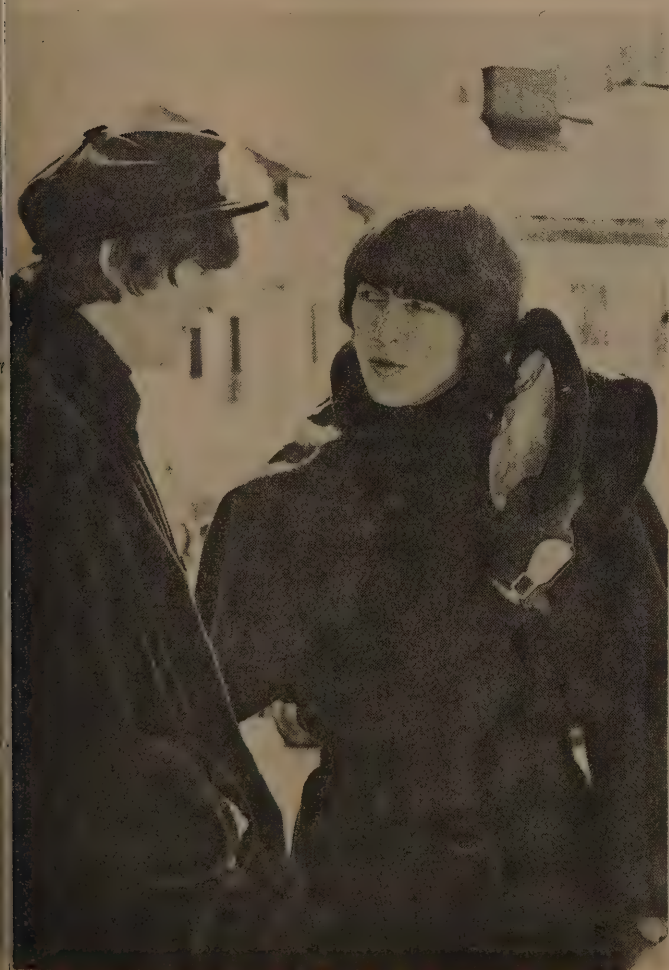
Above, Paul and Ringo check Nassau travel guide. Below, George and John at an Austrian ski slope.



Left, they keep watch for the high priests of Kaili. Below, George looks for electrical outlet.



John and George at Austrian resort discuss the crazy scientists and their secret weapons.



BEATLE FLASH

Until recently Paul McCartney lived with his father and his brother, Mike, in a small house in Forthlin Road, Allerton, Liverpool. A few months ago he purchased a \$15,000 house in Gayton, Wirral, and already his wealthy neighbours are up in arms. Not, however, because they object to having a Beatle for a neighbour.

The trouble is that the town council is planning to build a school at the end of Baskervyle road - only a hundred yards from Paul's home. The school will house a few hundred pupils, and Paul's neighbours fear that the boys and girls who will undoubtedly keep coming to see the Beatle's home will interfere with their own privacy.

So far Paul's neighbours have protested to the Deeside Education Executive, and are prepared to fight tooth and nail to stop the school being built. The Education Committee, however, are determined to go ahead with their plans, and they have made it quite clear that they are not interested in the Beatles or their fans.

Paul's former neighbours in Allerton don't know what all the fuss is about. They never suffered from lack of privacy from fans hanging around Paul's home, although walls and street signs were decorated from time to time with slogans from ardent Beatle lovers. Actually, they seem to rather have enjoyed living in the same road as a Beatle. If the efforts of Paul's new neighbours fail, there will soon be two or three hundred happy schoolchildren, and a few families in Gayton, Wirral, near Liverpool, will have to resign themselves to removing chalk and lipstick messages from their garden walls.



GREAT HARMONICA MYSTERY STUMPS FANS



WHO'S LENNON? WHO'S DYLAN?

Is John Lennon of the Beatles really Bob Dylan?

That question isn't as absurd as it seems at first, and it's causing a stir among fans of both phenomenal entertainers.

The idea was first put forward in the "Letters" column of *Sing Out!*, the bi-monthly bible of folk music fans, by Eileen Strong, who noted many points of similarity between Lennon and Dylan, beginning with the observation that both are accomplished harmonica players. Lennon's harmonica is featured on the Beatles' records, "Love Me Do" and "I Should Have Known Better," among others. *Dylan's personal trademark is his harmonica in its around-the-neck holder.*

Miss Strong also noted that their on-stage stance, with legs wide apart, is identical; both wear Huck Finn caps, both write their own songs and both have also distinguished themselves as poets. "In addition," she wrote, "both rich young men express a disdain for worldly things (in their songs, at least), use colloquialisms in their 'librettos', and display a Chaplinesque type of humor." She also notes that the music to Dylan's "uncharacteristic" song, "Fare Thee Well," is taken from the English song, "Farewell to Liverpool."

Syndicated music columnists Ralph Gleason wrote in the *San Francisco Chronicle*, just before Dylan appeared in San Francisco, "The approach of Bob Dylan to the Bay Area...heightens interest in one of the great mysteries of our time. Who is Bob Dylan?" He went on to quote Miss Strong's letter at great length, saying that she "proposes a fantastic idea but supports it with considerable evidence."

Gleason added some evidence of his own—the striking similarity between the cover picture of Dylan on his first Colum-



Bob Demmon is really John Lylan according to Peter Stuart and Jeremy Gordon. No, it's Herman's Zombies.



bia album and the picture of Lennon on the jacket of his book, "In His Own Write." "Do we have any published photos of Dylan and Lennon together? Ah ha!" wrote Gleason. He goes on to point out the curious fact that when the Beatles were in this country, Dylan was off the scene... In fact, Dylan's 1964 tour of England was reported as taking place just before the Beatles came to the U.S.A."

Another folk music magazine, *Broadside*, reprinted portions of Gleason's column, adding fuel to the fire.

In a subsequent issue of *Sing Out!* Gleason wrote in a letter of his own, "Has anyone ever seen them together? I intend to investigate further and ask Joan Baez, who is the only person I know who knows both."

And in a recent interview with the British pop music magazine, *Melody Maker*, the Beatles themselves gave what might be considered corroborating testimony. Admitting that "I'm A Loser" was inspired by Dylan, Lennon added mysteriously, "I could have made it even more Dylan-ish if I tried."

"A Hard Day's Night," too, began in the Dylan vein, "but later we Beatlified it before we recorded it," said John.

"Anyone who is one of the best in his field—as Dylan is—is bound to influence people," said John, adding modestly, "I wouldn't be surprised if we influenced him in some way."

Another point of similarity between the two shaggy-haired showbusiness idols is their revolutionary impact on the music business. Between the two of them—or should we say "single-handedly?"—they have helped sweep the harmonica to its highest peak of popularity, and harmonica makers, at least, don't care whether Lennon is actually Dylan or vice-versa.



**GEORGE
HARRISON**

A Beatle's Early Days

One night, a few years ago, there was a big argument in the Cavern. Bob Wooler - the disc-jockey - was having a row with four leather-jacketed youths. They were the main group for that evening and he was blazing angry because they were late. One member of the group, a tall, thin boy with black hair, tried to explain why they were so late: -

"The Shadows were on telly," he said, "and I wanted to see them."

At that time the Shadows were THE group, and no Cavern booking was going to stop George Harrison from seeing them. Anyway, he knew that he would only be paid "buttons" for his appearance at the Cavern. The Beatles may have been popular at the club, but that didn't mean



Above, Dovedale primary school where George began his education at the age of 5. Left, early Beatles. He met John in a chip shop and Paul at the Liverpool Institute High School.

that they would get more than a few pounds for playing there.

George lived in Mackets Lane, Hunts Cross, Liverpool, at that time.

He was born in Liverpool on the 25th Feb., 1943. At the age of five, in common with most other English children, he started school. He was sent to Dovedale Primary school. John Lennon went to the same school, but at that time he didn't even know him, let alone guess that he was to meet him again a few years later in a chip shop - a meeting that was to lead to the formation of the Beatles.

George Harrison, a skinny little boy then, excelled at sport.

In 1954 he went on to the Liverpool Institute High School, where he met Paul McCartney. Their biggest delight was breaking school rules. They weren't exactly wild, but you could say that breaking bounds at dinner hour and smoking in the toilets were necessities of life for them. George got into trouble with the headmaster for his personal version of the school uniform. Tight trousers and suede shoes didn't go down too well with Mr. Edwards, the headmaster.

The Liverpool Institute - many people consider it the best grammar school in Liverpool - has the "House" system. George was placed in "Phillip Holt House", at the start of his school career. This really meant that on sports days, speech days, and like occasions, he cheered for "Phillip Holt House", while Paul McCartney shouted for "Danson". Outside these occasions, they were the best of pals.

He left the Institute when he was 17, and got a job working for an electrician. This job lasted only two months, when his interest in rewiring and broken fuses gave way to his keenness for music. He became a professional guitar player.

Now let's return to that evening in the Cavern. After the argument the Beatles go on stage. They go down a bomb, and not just for their music. Their tremendous personalities knock everyone out. The front rows of seats are taken up by their followers, the regular fans. The Beatles make a point of knowing every fan by name. If they don't know a girl's name, they make secret enquiries and find it out. That is why the Beatles are the most popular group in Liverpool. That is why the Cavern is so packed, and the atmosphere so stifling hot that when one of the Beatles' fans strikes a match it goes out immediately. That is also why George Harrison is confident that the Beatles won't lose any Cavern bookings over his argument with Bob Wooler.

What George does not know is that in 1962 the groups' first record, "Love Me Do", is to shoot into England's hit parade. All that is to come.....

by CHERYL HILLMAN



HOW ENGLAND



A typical weekend crowd waits to see American and British blues stars at the Cavern.

by Valerie Wilmer

"The first time I met the blues - baby, I was walkin', I was walkin' down through the woods..." The singer was a young American named Buddy Guy. The place - a London club where the kids in the know hang out. A man like Buddy has shared most of his life with the blues, but for his rapt audience and the majority of British youth for that matter, meeting up with the blues was a comparatively recent affair.

Three years ago the blues meant simply a slow, dismal song to the average youngster from Leeds, London or Liverpool. Mention twelve or sixteen bar verse structures to them and watch their faces go blank as a rice pudding. Talk about 'soul' and they'd think you'd 'gone all religious'. The only people who really knew what the blues was all about were the jazz fans, a handful of greybeard record collectors, and the beatnik fringe that delights in any obscure ethnic musical form. In terms of record sales their combined buying power amounted to very little, and consequently few American blues records could be found on the market.

But that was then, when the blues in Britain was as obscure as a wedding hymn in Reno. Not so today. Open any newspaper and you'll just as likely come across an interview with Muddy Waters as a picture of the sinister sexagenarian 'mouth harpist', Sonny Boy Williamson, who is a perennial feature of the British rhythm and blues club circuit.

It all started around 1956 when a few gallant blues enthusiasts started to dig out Negro bluesmen from their obscurity in all corners of the States and transport them across the pond to Europe. Colorful figures like Big Bill Broonzy, Champion Jack Dupree and Memphis Slim came, saw, and made a handful of conquests before moving on - some to better things, some back into obscurity. One of the enthusiasts was trombonist band-leader, Chris Barber, who was responsible for bringing over Muddy Waters, the hero of all British blues people, and for presenting the now famous team of Brownie McGhee and Sonny Terry with his own Dixieland band. Chris was one of the few who foresaw that with the right handling, blues could be made a profitable proposition for promoters and a vital listening experience

for youngsters weaned on an anaemic's diet of Cliff Richard and Pat Boone.

Pop music at that time was in a miserable state. Dreary ballads, limply sung by no-talent performers, accounted for the major portion of the charts and a few

Muddy Waters -
*"Maybe they can
play like me but
they can't sing like
me."*



simple beat things made up the balance. Although the fire that burned so strongly during the 'rock' era had momentarily dimmed, the basic reasons for that particular music's staggering popularity - guts, noise, excitement, drive - were still bubbling under the surface. Pop music needed a face-lift and the blues provided the necessary shot in the arm.

A number of promoters who lost money through importing ancient American blues singers would have been very surprised had you told them a couple of years back that they were in effect planting the seeds for a tree which, if money didn't exactly grow on, nevertheless provided a whole lot of very succulent fruit. A handful of

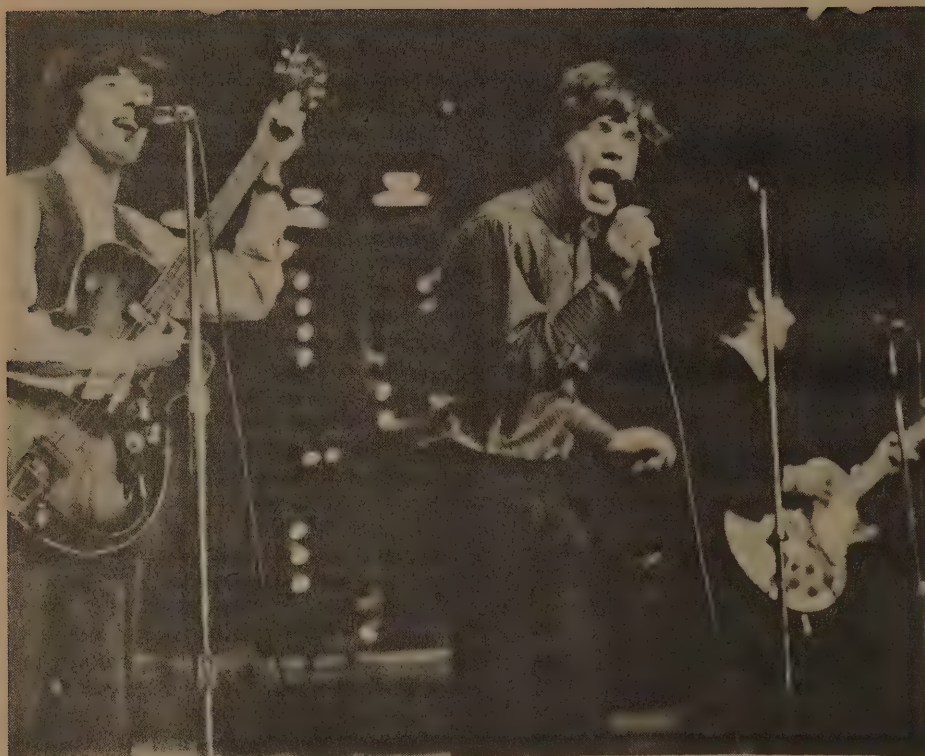
Sonny Boy Williamson is the bar-monicist idol of
Britisbers.



eager young men first heard the authentic blues in this way and immediately latched on to its powerful, driving aspect. With the confidence and assurance born only of youth, their attitude was, "if those old men can do it, so can we."

There has always been a market for home-grown folk music in England's rambling capital, a heritage that dates back

GOT THE BLUES



The recent Rolling Stones hit "Little Red Rooster" is an example of the virtues and shortcomings of British R&B.

to before the 'skiffle' craze of the mid-fifties, and so it was not long before local R&B became the order of the day in a number of little clubs that sprang up in London and its environs. Strict folk singers often include a blues or two as part of their repertoire, but the new scene was completely different. Gone were the pedantic followers of 'folk' and in their place came the ordinary kids and the students who couldn't afford the price of drinks in a jazz club. Some of the performers, the Rolling Stones for example, fell into the later category themselves. They were bright, intelligent lads, students of art and economics, who sang for kicks and never expected to make the big time. Long John Baldry was another. He used to sing and play guitar in the folk clubs, and no-one was happier than he when he found that he could make a living out of singing the blues.

At the same time, a more polished combo, the Beatles, suddenly made No. 1 with Love Me Do. The Beatles differed from most of the other groups in that they were a full-time professional unit, and although the record was not strictly speaking a blues, it sounded that way. John Lennon blew harmonica on it, too, and the 'mouth harp' was gradually becoming accepted as the R&B instrument.

The four Merseysiders suddenly found themselves becoming very popular, not so much as people imagine because of their looks, more for the way they sounded. Their own liking for R&B became generally known and they named such as Marvin Gaye, Mary Wells and the Miracles as their particular favourites, all

Negro singers whose soulful work owes plenty to their Gospel and blues roots.

This is not to say that the Beatles were responsible for the mass acceptance of R&B in Britain, but though their astronomical record sales, the powers-that-be were more inclined to give recording opportunities to a larger number of up-and-coming groups than usual, and consequently the pioneers of R&B in Britain were given a sound head-start. From there the whole thing snow-balled. While people like the Rolling Stones owned their love of the genre to a serious background of record collecting, others were a hangover from the 'rock' days, usually people who went more for the negroid flavour of Presley's Heartbreak Hotel than the 'instant party' commercialism of Haley's Rock Around The Clock.

One of the biggest influences on British blues performers was Ray Charles, whose first visit to the country in 1963 sparked off a deep interest in so-called 'soul' music.

Yet another idol was Chuck Berry, probably the most copied of all, though nowadays 'a three guitar line-up and a Chuck Berry song' spells death where the hippies are concerned. Bo Diddley was another favourite whose influence on the Stones, the Yardbirds and others shows through in their use of maracas a la Diddley's Jerome. Berry and Diddley may seem rather incogruous models in a world that also contains cats like Muddy Waters and Howling Wolf, but at one time they were the only R&B men to have commercial singles released in Britain. Others bluesmen featured in the record catalogues



Lennon's "Twist and Shout" is best yet.

but only in EP or LP form. Their music was considered a trifle too esoteric to appeal to the mass 'pop' audience, but the sceptics were forced to do a double-take at a later date when John Lee Hooker's Dimples and Wolf's Smokestack Lightning actually figured in the charts. The success of R&B came about so quickly that it is hard to determine the reasons for it.

People like the Stones started working the bigger clubs and packing in the kids. The new music had really hit the spot. The gutty drive generated by the R&B combos was just what the doctor ordered for kids fed up to the back teeth with 'moon in June' sentiments and songs of unreality. R&B had a 'here and now' immediacy about it and the singers and the songs were more accessible. After all, a ballad singer could hardly bring his fifty strings and woodwind backing orchestra down into a cellar club, but with a four or five piece unit, a personal kind of emotional involvement was possible.

Of course the promoters soon started falling about, frantically scratching their heads and scouring their date-sheets to bring in the Americans who were the originators of the 'trend'. Berry and Diddley toured on a couple of occasions and so did Little Richard and John Lee Hooker. Even the people behind "Ready, Steady, Go!" the hippest television programme in the country, had not quite gauged the extent of the audience for American blues by mid-1964. They presented Hooker for a thirty second interview spot and were immediately inundated with letters and phone-calls demanding why he had not been allowed to play. R&B, they say



The Yardbirds were influenced by Bo Diddley in their use of maracas.



Animals' "For Miss Caulker" is great blues.

he appeared the following week, plus guitar and Dimples which jumped into the charts that same week, the first R&B single to do so apart from a couple of Chuck Berry's and Tommy Tucker's Hi-Heeled Sneakers.

Blues Festivals starring several American performers were sell-outs all over the country last year and the organisers had a hard time keeping up with the demand for tickets for an outstanding package that included Muddy Waters and the veteran Lonnie Johnson. The older blues followers viewed the large audiences of youngsters with some suspicion, but if it had not been for the kids who filled up the halls, they'd certainly never have had the chance to hear so many artists on one bill.

Of course the newspapers, particularly the musical press, had to jump on the blues band-waggon and more or less convince all the singers in the country that if they didn't know their Hoochie Coochie Man and Boom Boom backwards, they'd had it. In consequence we suffered and are still suffering, the incongruous sight of sartorially elegant sons of Liverpool dockers or Sheffield steel-workers proclaiming in all apparent sincerity that they "got their Mojo workin'!"

The R&B thing has become so big in Britain that apart from a few established performers, just about everyone is trying to adopt what is amusingly termed the 'coloured sound'. But let's face it, although the Beatles may do better than the Isley Brothers on Twist And Shout

and Dusty Springfield's Mockingbird sound more convincing than Inez Foxx's version, the "yeah, Lawd's" and "O-ooh, ba-a-baby's" do not suit everyone. Best of the bunch are the Stones' Mick Jagger, Long John Baldry, the Animals' Eric Burdon and Georgie Fame.

One thing's for sure, though, the vitality of the blues gave Britain's pop music a new lease of life. The days when the charts were full of American releases are over. Viewed from a sociological standpoint the popularity of the blues could be interpreted as a revolt against existing standards of beauty, or its frankness a spit in the eye at moral standards and therefore a reflection on these amoral times, but I don't think so. Kids either like or don't like a thing like music, they seldom look into the reasons for its being. For them the Mississippi levee and Chicago's South Side are just as far away as they ever were.

On the credit side, R&B has helped race relations in Britain by elevating the status of many coloured artists to almost deification level. It has also produced a new breed of intelligent performers who are much franker and less 'show biz' conscious than some of the idols of yesterday. A lot of the phonies have been weeded out, and an increased interest in music brought about improved values. Although there'll always be someone who'll go for a sob song or a 'nice tune', the days of mass sentimentality appear to be over - for a while at least. The honesty of the blues has put a new face on pop music, and that can't be bad.

CAN BRITISH R&B LAST? by CHRIS ROBY

Until recently Rhythm & Blues appreciation in England was limited to a very small minority, who were more or less a sub-division of the jazz public. Rhythm & Blues was regarded as a well-defined, unarguable American music-form, exemplified at its best by the records of Muddy Waters, Elmore James or B.B. King. Today the term is increasingly being used in England to cover almost any form of popular music, from Georgie Fame to the Beatles. Records by British groups, many of them from Liverpool, vastly outsell the more authentic records by older blues artists. Whether this is any indication of their respective quality is open to doubt. The life of a pseudo-R&B hit is only a matter of weeks whereas a good blues record over the years gives more pleasure the more times it is heard. Quite apart from this, there remains the question whether there can be any merit in such a wholly derivative form as British Rhythm & Blues, which at its best can only be an imitation-and at its worst a caricature of urban Negro music.

Muddy Waters made a valid point in a Down Beat interview with Pete Welding. "Now, maybe they feel the blues like I do," he said, "and maybe they can play like I do, but they can't sing like I do." Muddy's vocal style is perfectly sincere in that he sings in his own natural speaking voice. His British imitators, unfortunately, are mostly compelled

{continued on page 62}



FREDDIE

A fresh new dance (just what we've always wanted) has come to us from England. With the arrival on the American scene of a zany new group, Freddie and the Dreamers, music and comedy hit the top of the charts. After introducing "I'm Telling You Now" and dancing the Freddie on Hullabaloo and Shindig, the group, which had been in existence for a couple of years, finally caught the fancy of American audiences.

Freddie Garrity, Derek Quinn, Roy Crewdson, Pete Birrell and Bernie Dwyer individually and collectively are naturally funny. Their uproarious antics are the result of a spontaneous humor and naturally funny slapstick which manages to enhance their high musical standards. To put it simply, they are fine singers, excellent musicians, and they are fun!

It all started when the boys who had been playing as a group in clubs on weekends and holding down nine to five jobs during the week decided to make a demonstration record. Searching for a place to rehearse before their session in London, they touched off a chain of apparently unrelated events that resulted in the release on England's Columbia label of

their first hit, "If You Gotta Make A Fool Of Somebody."

Unable to find a room to rehearse in, Freddie, in desperation phoned his agent, Danny Betesh for advice. Danny was in a conference with an old friend, bandleader John Barry, but realizing the boys' difficulties, offered them the use of his office for an hour that morning. He began to regret his hospitality when a truck load of equipment rapidly appeared in the center of his office, and was about to suggest that he and John continue their conference in some quieter surroundings. When the group started playing, he realized that John had no intention of leaving until the number was over. By that time John was in an enthusiastic discussion with the boys, helping them rearrange their music and advising them.

That afternoon John Barry supervised the "demo" session, took a copy of the recording to a Columbia Records executive, and one week later the Dreamers were cutting their first record which within weeks reached the Number 2 spot on England's record charts. It was the beginning of a success story for five charming young men, crowned in the spring



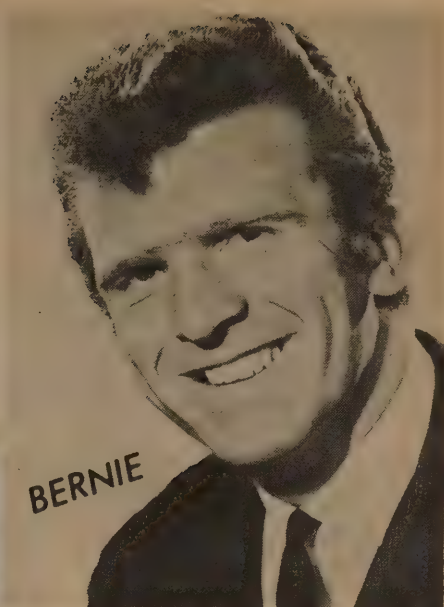
Although Freddie likes chicken soup, he can't live on it all the time. Here he grabs breakfast before the others awake.



ROY



PETE



BERNIE

and the dreamers

Below, in their spare time, Freddie and the boys like to sport about in those little motor cars. Right, they sing "I lost my pants in San Francisco." Below, right a scene from "Seaside Swingers."



of 1964 with their great dream, a visit to the United States, appearances on the Ed Sullivan show, and a tour of the country, followed by tours of South Africa and Australia.

Freddie Garrity, leader of the group is an impish, amiable young man. He has a quick humor and a face which looks to be in continuous motion behind his horn-rimmed glasses. His humor, and that of the group, is reminiscent of the old "Keystone Cops" slapstick. As a group they are a side-splitting team who spoof the popular music of their time with what can only be termed as irreverence. They discovered that audiences react to this as though someone had suddenly opened the window and allowed the fresh air to come blowing in, and no one has more fun than the boys themselves. They are also wise enough to back their comedy with their very real talents as musicians, and their sound on records is an exciting, driving big beat that seems to mount in excitement with each new success.

The group became a fully professional one on the day Freddie received notice that he was to audition for the BBC-TV. Working as a milkman, Freddie drove his milk truck to the BBC Studios, parking the truck outside. Irate housewives started phoning the dairy complaining that they hadn't received their milk, and when Freddie was finally tracked down at the BBC studios, he was at last out of one business and into another - he had passed the audition! He and the boys left their jobs and found themselves with more bookings than they could handle, and shortly afterward, they were awarded a movie contract.

Freddie and the Dreamers will be seen this summer in the Joseph E. Levine release "Seaside Swingers." In England, the film was called "Everyday's A Holiday," and that title could well describe the career of this delightful group.



It's said that their humor is reminiscent of the old keystone cops slapstick and they spoof the popular music scene with side splitting irreverence. Of course, no one has more fun than the boys themselves.

	FREDDIE	DEREK	ROY	PETE	BERNIE
Function in the group	Vocals Guitar	Lead Guitar Harmonica	Rhythm Guitar Piano & Drums	Bass Guitar Accordion	Drums Piano
Age:	22	21	22	22	22
Previous Occupation:	Milkman	Layabout	Student	Shoe Salesman	Representative
Likes:	Girls	Girls	Girls	Girls	Girls
Dislikes	Humorless People	Losing sleep	Cold weather	Traffic wardens	Pete Birrell's driving
Ambition:	To write and record a big hit.	To make enough to retire as a layabout.	To qualify as a lawyer.	To drive a racing car.	To visit America
Favorite Food:	Fruit	Fried Scampi	Lobster	Tripe	Black Puddings
Favorite Singer:	Ray Charles Roy Orbison	Cherry Roland	Brook Benton	Ella Fitzgerald	Roy Orbison
Favorite Film Star:	Jayne Mansfield	Jane Mansfield	Jayne Mansfield	Jayne Mansfield	Jayne Mansfield

HIT PARADER'S REPORT FROM LIVERPOOL

WAYNE FONTANA

by Cheryl Hillman

One of the newest names to appear on the English beat scene is Wayne Fontana. I have just seen Wayne Fontana and the Mindbenders on stage and I can only describe them as FANTASTIC. Their recording career actually started in May 1963, but it wasn't until recently that they achieved much-deserved fame. Their record "Um, Um, Um, Um, Um, Um." shot high into the English charts, followed by "The Game of Love."

This group comes from Manchester, a town near to Liverpool which many people suspect is hiding as much beat music talent as Beatlepool. If Wayne Fontana is anything to go by, then I think they must be right. I saw him on stage and when he started moving the audience just went wild. He has a cheeky grin and a bubbling personality. He managed to work up such a tremendous atmosphere that the whole theatre was somehow drawn into his act. After his act, throughout the rest of the show the girls were shouting for Wayne. In fact several times the compere just gave up trying to make himself heard.

Wayne now has one of the largest and most enthusiastic fan followings of anyone on the English beat scene. His fans will travel miles to see him. He is 6 ft. tall, blue-eyed, and has bags of talent. He was born on October 28th, 1945, in Manchester. His parents, Mr. and Mrs. Ellis, named him Glyn, but when he was 16 he adopted the name Wayne Fontana, and renamed a local group, called the Jets, the Mindbenders. His own singing career really started, though, when he was five years old. At that tender age he formed a skiffle group, which unfortunately disintegrated a short while later! He started singing semi-pro. at local clubs for a few pounds a night when he was 15. When he was 16 he saw a group called The Jets, and overnight they found themselves re-billed as Wayne Fontana and The Jets, and later The Mindbenders.

Wayne is one of the most exciting, liveliest, things that has happened to the English beat scene for quite a while. He is rapidly gaining tremendous popularity over here, and people are predicting - I think rightly - that 1965 is going to be a big big success year for Wayne Fontana.



Wayne hails from the same town as Freddie & The Dreamers and Herman's Hermits. He loves cocktail cherries and moans because they only come in women's drinks. He let his hair grow when the Beatles hit the top and his girl fans like it better that way. The Mindbenders are Eric Stewart lead guitar, Bob Lang bass guitar and Ric Rothwell drums. Their first hit was Major Lance's "Um, Um, Um, Um, Um."





FAME AT LAST

by VALERIE WILMER

The speed at which new groups and singers streak to the top of the charts nowadays is quite incredible, but if anyone deserved to make number one, it was Georgie Fame. When his spirited and jazz-slanted single, Yeh Yeh, topped the British hit parade early this year, the story behind its success was different. Unlike many of the so-called stars who arrive overnight at the coveted position, 21 year old Georgie has worked hard to achieve the kind of fame that puts money in the bank and a sleek grey Mark 8 Jaguar on the road.

These days kids fresh out of school can stroll into recording studios and enlist the aid of the top session musicians to turn

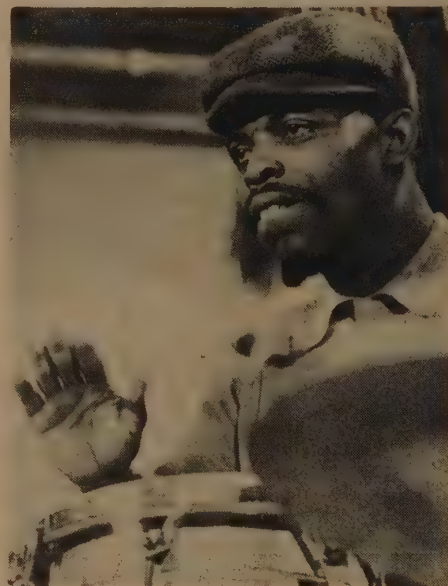
out a chart-topper at the drop of the proverbial hat. Not so Georgie Fame. The shy but talented Lancashire-born singer had had his own band of real musicians on the road for the past three or four years and no session man as much as stroked a cymbal on Yeh Yeh or its follow-up success, In The Meantime. Georgie knows all about what jazz writer Nat Hentoff once termed the 'blood, sweat and gigs' side of the business.

He left school at fifteen and worked in a Lancashire, England, cotton mill for a while, playing a bit of piano in the evenings. Arriving home late one night, he found himself locked out by his angry parents and decided almost then and there to try to make a career out of music.

At the age of sixteen he was pounding out piano accompaniments for Billy Fury in the style of his then idol, Jerry Lee Lewis, but after a year or so of that his musical tastes started changing with a bias in the direction of R&B. He formed a group which he dubbed the Blue Flames after James Brown and his Famous Flames and started trying to make it on his own. The turning point in his career came when he started working at a London club called the Flamingo, formerly a haunt of modern jazz fans.

The Flamingo is also a favourite hang-out for a large percentage of London's West Indian population. In Britain coloured immigrants tend to live mainly in the large cities, and consequently Georgie had had little personal contact with the people who made the music he wanted to play. "The only thing I could play when I came down to the Flamingo was Jerry Lee's Boogie Woogie," he says. "If I'd never had a taste of what was happening at the Flamingo I would have taken the

wrong path and ended up in the wilderness. I never would have caught the environment of coloured people and this was really what encouraged me the most.



Conga drummer Speedy Aquaye of the Flames.

I think that this way I am nearer to the truth."

He started collecting a small but faithful following and quickly became known as the man to dig on the regular Saturday all-night sessions in the rambling, sweat-bathed club. His pay packet grew a little fatter and towards the end of 1962 he took a deep breath and bought himself a Hammond organ, one of the wisest moves he ever made. He gradually became an interesting organist. Although he was not the first to introduce

{continued on page 58}



Georgie has that No. 1 feeling. Left D. J. Keith Fordyce, Glen Hughes, Peter Coe.

the SEARCHERS



The line-up of the Searchers changed when bass guitarist Tony Jackson was replaced by old friend Frank Allen, 2nd from left.

In just over a year, Liverpool group The Searchers have become one of the best known "names" on the beat scene both in Britain and in America.

Their hurricane ascent to stardom began in June 1963. Thereafter they released their first LP called "Meet The Searchers" which was packed with exciting performances. It reached No. 2 in the LP charts, only missing the top spot by the way of a Beatles' album. Following this was an EP titled "Ain't Gonna Kiss Ya". This little track proved so popular that not only did the EP get to No. 1 in the EP charts, it featured strongly in the best selling singles charts.

Their most popular record to date is,

of course, "Needles And Pins" - the record that sold a million. This was followed by "Don't Throw Your Love Away," "Someday We're Gonna Love Again" and their new records which also features the new Searcher, bass guitarist Frank Allen, entitled "When You Walk In The Room," "What Have They Done To The Rain," "Bumble Bee" and "Goodbye My Lover, Goodbye."

Until recently the Searchers (Chris Curtis, Mike Pender, John McNally and Tony Jackson) had been together the whole of their show business careers. They were originally the backing group for Liverpool singer Johnny Sandon, but left him to branch out as the Searchers about a

year before making their debut disc. Among their many dates during this time were seasons at the Star Club in Hamburg, where they also made a short film.

Early in 1963, Pye Recording Manager, Tony Hatch, visited Liverpool and was told about the Searchers, although he did not see them there. Their ex-manager, Les Ackerley gave Tony a demonstration record and that was all Tony needed to convince him. The group was signed immediately to a recording contract.

Recently the line-up of the Searchers changed when Tony Jackson left to form his own group. He was replaced by an old friend of the Searchers, Frank Allen who, like Tony, plays a bass guitar and sings.

JOHN McNALLY

John McNally is 23 years old and is rhythm guitarist and vocalist with the group. He was born in Liverpool on August 30, 1941 and was educated at Major Street R.C. Upon leaving school at 15, John became a clerk, seaman for a year and semi-skilled fitter before entering show business at the age of 18. The

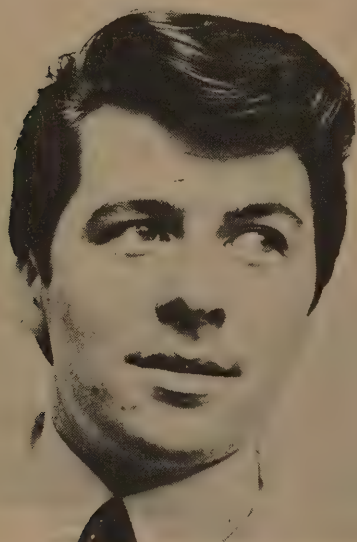
founder member of the Searchers, he made his first public appearance at the Iron Door Club. He has four brothers. At the moment he is buying land at Blundell Sands near Liverpool so that he and his wife Mary can build a house of their choice. They are hoping to incorporate a swimming pool. John is 5'8" and weighs 136 lbs. He has fair hair and blue eyes. He likes the color grey, movies and cars. He dislikes conceited people and planes.



MIKE PENDER

Mike Pender is 22 years old and is the lead guitarist and vocalist. He was born in Liverpool on March 3, 1942 and attended St. Winefrides School. When he left school he had jobs as an office boy, a floor layer and a book packer. He started playing guitar at 16 and at 17 began playing and singing in pubs around Liver-

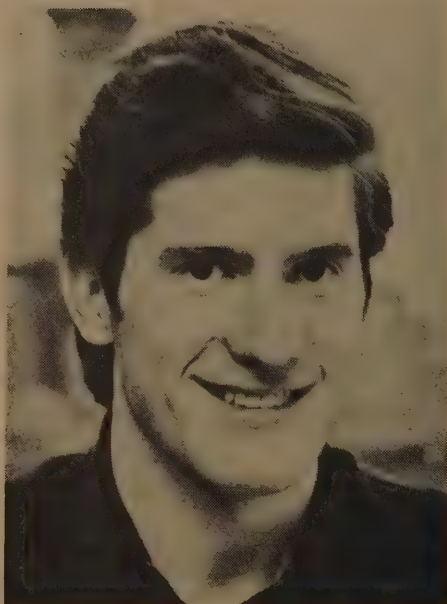
pool. He has one sister Maureen. At the moment Mike is in the process of buying a house near Liverpool with his wife Mary. Mike is 5'9", weighs 154 lbs. and has black hair and green eyes. He likes the color blue, mohair suits, pale blue shirts, steaks and walks in the country. He is also a locomotive enthusiast. His dislikes are shaving and haircuts. His favorite singers are Roy Orbison, Buddy Holly and Carl Perkins. His favorite actor is Kirk Douglas.



CHRIS CURTIS

Chris Curtis is 23 years old and is drummer and vocalist with the group. He was born in Oldham, Lancs. on August 26, 1941 and attended St. Winefrides School and St. Mary's College. Chris is single and lives with his parents, three brothers and three sisters in Bootle. When leaving school at 16, he worked as a clerk before going into show business at the age of

18. His first public appearance was at the Iron Door Club. Chris is 5'10" and weighs 146 lbs. He has fair hair and blue eyes. He likes the color black, casual clothes, suits, any kind of food, America and brunettes. He does not smoke or drink and his current hobby is collecting antique cufflinks, watches and, like that other famous drummer, rings. His favorite singers are Ray Charles and Ketty Lester and his musical tastes range from Rhythm & Blues to classical.



FRANK ALLEN

Frank Allen is 20 years old and is bass guitarist and vocalist. He was born on December 14, 1944 in Hayes, Middlesex and now lives in Harlington with his parents and elder brothers. Frank has been playing the guitar since he was 13 when

he had his own semi-professional group called Frank Allen and the Skyways. After leaving school he joined Cliff Bennett and the Rebel Rousers and stayed with them for 3 years before joining the Searchers. Frank likes clothes, driving his Sunbeam Rapier Car, pork chops and walking. He does not smoke or drink.



behind the scenes of

THUNDERBALL

and MOLL FLANDERS

Have you noticed the sudden interest in British-made movies? It seems that the Beatles are responsible for awakening romantic notions about that foggy little island to the point where music and movies are England's biggest exports. Girls and boys are jumping ship to touch the Beatles' hallowed ground and tourism is soaring to phenomenal heights. In fact so much of American money is being spent on "Britishabilia" that our jealous state department is giving visiting money-bent Britishers a hard time.

Can anyone deny that Tom Jones-ism and James Bond-ism didn't have something to do with the Beatles? Well we're not ones to let a good trend slip by unnoticed so herewith we submit something on James Bond-ism - "Thunderball" and Tom Jones-ism - "The Amorous Adventures of Moll Flanders."

Imagine! James and Moll on the same bill, wow! For color and action you'll have to see the flicks. Sorry, but that's show biz.



THUNDERBALL

Rugged Scottish actor Sean Connery, resuming the guise of Agent 007 for the fourth time, will be surrounded by a stunning quartet of international beauties in the new Ian Fleming screen thriller, "Thunderball."

"Thunderball" will be the most lavishly mounted of all the James Bond films and will feature incredible sets and scientific equipment in addition to the girls. Returning to the equipment there will be a giant Hydrafoil that skims across the ocean waves at 95 miles per hour, rocket-firing motorbikes, a two-man submarine diving bell able to conquer the 15 fathom depth, huge underwater sleds capable of transporting 20-megaton H-bombs, a recently-perfected land-to-air rescue device that snatches a man aloft at 180 miles per hour and a generous assortment of up-to-the-minute automotive and diving gear.

Now, for the girls, since the first of the year, the London offices of executive producers Albert R. Broccoli and Harry Saltzman have been bombarded with the photographs of more than 1,000 ambitious candidates for the four principal feminine roles of "Thunderball," which will be produced by Kevin McClory and directed by Terence Young, who made the first two Bond films, "Dr. No" and "From Russia With Love." Director Young and the production executives interviewed more than 100 girls representing nearly all of the countries of Europe. A total of 22 were given screen tests.

Hottest contention in the Bond-bait derby was for the role of "Domino," the continental beauty whom the handsome agent wins away from the head of the international crime syndicate which is holding the western world to ransom for \$100,000,000 in diamonds. Following their tests, three girls remained in serious contention for this plum role: 1) Yvonne Monlaur, a 23 year old Parisian beauty with several good French film credits; 2) Maria Grazia Buccella, a former Miss Italy and Miss Europe, who has worked in numerous films; 3) Claudine Auger, formerly Miss France and a popular personality in the French film world.

Three alluring candidates were in contention for the second leading role of "Fiona," a sultry Latin killer with a black widow's sting of death in her kiss:

1) Luciana Paoluzzi, a 28 year old Italian actress with a number of international film credits, including the British film, "No Time To Die;" 2) Gisela Hahn, a 22 year old German actress who lives and works in Munich; 3) Gloria Paul, a svelt-limbed former Bluebell girl who left Eng-

{continued on page 55}



Ursula said yes to "Dr. No" role.



Daniela nibbles on Russian flowers.



Honor has movie offers galore.



Claudine Auger is a domino expert.



Shirley now has all gold fillings.

MOLL FLANDERS

"The Amorous Adventures of Moll Flanders" is a production as ambitious and as colorful as the lady in question was herself. Having flirted for so long with the idea of filming the life and loves of Daniel Defoe's bewitching adventuress, Moll Flanders, veteran film producer Marcel Hellman has at last fulfilled his great ambition. Under the banner of his Winchester Film Productions, and with Terence Young directing, he started shooting on the lavish Panavision and color Paramount release on August 31 - starring Kim Novak as the notorious 18th century heroine, with Richard Johnson, Angela Lansbury, Leo McKern, George Sanders and Lilli Palmer topping the stellar international cast.

After forty years experience as a producer and with scores of international pictures to his credit, Marcel Hellman is still lacking the proverbial cynicism of show business. "I'm in love with Moll," he declares, "and so I had the patience to wait for the right star to portray her on the screen. Kim Novak has the gay and earthy quality needed to do Moll justice."

Denis Cannan's screenplay is pulling no punches in its treatment of the bawdy times in which Moll Flanders lived and loved. A creature of rare beauty and charm, Moll had a fatal attraction for men of all ages and from all walks of life. As an orphan girl obsessed by ambitions to better her lot, Moll Flanders knew the way to success - even if it nearly led to the gallows.

It took producer Marcel Hellman and director Terence Young (creator of the first two James Bond films) months - including several trips to Ireland - before they found the locations they had in mind for "The Amorous Adventures Of Moll Flanders," adventures created by the pen of Daniel Defoe.

When the two film makers came across the 17th century Castle Chilham in Kent, its fabulous gardens and grounds which are open to the public once a week, and the nearby village of Chilham itself, they knew they had found even more than they had ever hoped for.

During production the castle grounds resemble those of a race meeting, and the feverish activities of production personnel darting hither and thither across the sweeping lawns are being watched from a high window by the castle's owner, the Viscount Massereene and Ferrard, who agreed to put Chilham Castle on the screen.

From the castle's adjoining Tower - The Keep - the ghost of King John who once owned the place, is observing not the invading Vikings and Danes, but fleets of cars, generators, trucks and mobile can-



Venetian redbead, Luciana Paoluzzi, plays Fiona - kiss and kill agent of SPECTRE.



Nadjia Regia was the cause of a bathtub frying sequence in "Goldfinger."



Kim and director Terence Young relax in tree while George Sanders waits below.



Like Moll, Kim is gay and earthy.



Helpers rock the boat for love scene.



Make-up man, Kim and Terence Young.



Between scenes with Doug Fairbanks.



Dick Johnson is now Kim's hubby.



Above, Moll and Dutchy have a tussle in prison. Below Kim and George in one of the film's many intimate moments.



The 18th Century set took 4 months to build.



Above, Kim watches the hogs. Center, L to R Dick Johnson, Kim, Palmer, Desica, Lansbury and McKern. Below the Banker meets Moll.



Above, Moll the servant girl is pursued by the mayor's elder son {Daniel Massey}. He now runs a gas station in Phoenix.

teens by which this 11th century stronghold is being surrounded with ever-increasing strength. The grounds are strewn with cables of all sizes and the serene air trembles with shouts and the revving of engines.

This massive mass of stone - The Keep - parts of which date back to the year 56 BC, is as luxurious and elegant inside as it is bleak and forbidding from without. It has become Kim Novak's home for the duration of the location shooting in and around the castle.

The 130 strong film unit has been accommodated in towns and villages ranging from the famous Cathedral City of Canterbury to Hythe, a distance of some 20 miles. Although associate producer Richard Hellman and production supervisor Mickey Delaman went about the booking of hotels some months before shooting started, there just wasn't room for an invading film unit of such size conveniently close enough to Chilham Castle. But finding the Castle will be easy enough for members of the Winchester Production unit or their visiting friends, for a new signpost has made its appearance for miles around - that of Moll Flanders - an intriguing name for a village as far as tourists must be concerned.

Naturally, the big film project is the topic of the district, but one subject in particular is being discussed with more interest than anything else - the nude swimming scene of Kim Novak in the little lake down in the valley. In spite of the secrecy with which this scene was prepared, word had gone around of the forthcoming attraction, and security measures had to be arranged for by production for that day, involving the co-operation of the local police.

However, due to the prolonged heat-

{continued on page 57}

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CAREERS IN MUSIC

PART 3

CONDUCTING & ARRANGING

Conducting and arranging is becoming more and more important in the business of recording. This segment of the recording process is just as responsible for a good sound as the work of the technicians. Today a record must have a good arrangement to make the best seller lists or it will become one of the hundred weekly duds.

Compare a recording of the 1950's to one produced more recently. The older one probably didn't have an arranger. It sounds pretty flimsy doesn't it? In many cases sparkling arrangements have been responsible for reviving singers of the 1950's. Look at Little Anthony & The Imperials, the 4 Seasons, The Righteous Brothers and the Impressions.

Following is the story of a freelance arranger/conductor named Ernie Freeman. It tells what kind of a background you need to fill one of the many growing careers in music.

The next time you spin a hit record, check the label, it could very well have received that special plus factor — "conducted and arranged by ERNIE FREEMAN."

With countless musicians available on the Hollywood scene, this may sound

strange but it happens quite frequently. Recording companies like to employ a "winner" and whenever a top artist wants that extra bit of "insurance," they usually holler for Ernie.

Versatility is the all-important Freeman formula which has become wellknown to recording executives and top artists throughout the world. This popularity didn't just happen...it came about after years of real dedication and intensive study which included a decade of college music and theory.

The Ernie Freeman story began in Cleveland, where at the age of five, he began laying the groundwork for future accomplishments. At that tender age, Ernie played piano well enough to amaze several teachers. After hearing a melody just once, he could duplicate the piece exactly on the piano. At eight, he mastered the violin and upon reaching his fifteenth birthday, Ernie not only could perform on vibes and alto sax, but read music, score and arrange equally as well. A year later he began picking up part-time work with various night club bands in the Cleveland area and at seventeen he formed his own orchestra!



Ernie watches the control room for signals during a Sinatra session.



He always wears his "lucky" cap.

During this same period, Ernie was tapped to conduct the Hollywood Bowl orchestra for the Dick Clark Show for three consecutive seasons and to score the musical portions of Clark's motion picture, "Because They're Young". In other words, Ernie was creating quite a name for himself as an artist, but this wasn't exactly what he wanted.

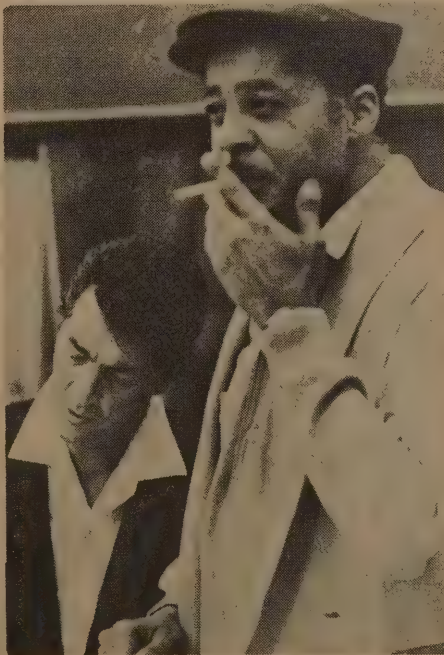
Such as fine actors with a creative urge, who eventually become fine directors, Ernie wanted to try "the other side of the coin," arranging and conducting for others. Of course the move was fruitful and received full emphasis late in 1964 when he forced The Beatles out of number one position with his outstanding arrangement of "Everybody Loves Somebody," recorded so solidly by Dean Martin. It earned Ernie a gold record from Reprise and the praise of the entire record industry.

The list of people Ernie has conducted and arranged for literally reads like a "who's who" of the music business. The blues beat of Billy Ward, magnetic Bobby Darin, Hoagy Carmichael, Vic Dana, The Chipmunks, Jan & Dean, Martin Denny, Julie London, Si Zentner, Frank Sinatra, Jimmy Durante and Molly Bee. It also includes the Fleetwoods, Paul Peterson, Al Hibbler, Damita Jo, The Marketts, Keely Smith, Jimmy Boyd, Rosie Clooney, Vic Damone and Jimmy Darren. If you liked Bobby Vee's "Take Good Care Of My Baby", Frank Sinatra's "Softly As I Leave You", Vic Dana's "Red Roses For A Blue Lady", Connie Stevens' "Now That You're Gone" or even Walter Brennan's "Old Rivers," you can now visualize the amazing versatility exhibited on a regular basis by Ernie Freeman. Ernie's past can cause one to paraphrase the old saying, when new musical milestones are made, Ernie Freeman will be there making them!

A three year hitch in the Navy was next on the agenda. Stationed at Peru, Indiana, Ernie became conductor-arranger for the military dance bands. Upon his discharge from the service, he enrolled at the Cleveland Institute of Music, where he diligently pursued his studies for four years.

Upon graduating, Ernie decided that Ohio held little future for him musically. He bade goodbye to family and friends in 1946 and made the trek westward to Los Angeles where he enrolled in USC's School Of Music. During the next six years, he did not limit himself to academic study but gained valuable practical experience. He supported himself by playing piano, organ and sax with various combos around the Los Angeles area. Ernie felt he was ready to pursue a professional career after completing his courses and earning honors as a music major.

It's easy for Ernie to understand the problems of a recording artist. News of his special kind of talent spread fast and caught the ear of executives at Imperial Records. Besides two smash singles, "Jivin' Around" and "Raunchy", a flock of albums featuring the Freeman sound became consistent sellers. Fans demanded personal appearances and the handsome musician obliged via a series of tours which took him and his combo all over the U.S., including Alaska and Hawaii. In 1956, Ernie received the Cashbox Magazine Award as "Best Instrumental Group Of The Year". In



Dean Martin & Ernie listen to playback.

1957 the Automatic Music Industry of America named his group "The Best R&B Band Of The Year". In 1960, KFWB, Hollywood singularly honored Ernie with an award for "outstanding Achievements In Music and Recordings".

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LARRY FOTINE

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But you were making believe

You lied to me with kisses

I've tried to stop dreaming of

But you were only fooling me

While I was falling in love.

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•WHEN IT'S ALL OVER

(As recorded by Jay & The Americans/
United Artists)

GERRY ROBINSON

NEIL LEVENSON

You said you loved another guy

And then you kissed my lips goodbye

But when it's over, when it's all over

You can come back home to me.

He'll break your heart, he can't be true

He won't love you the way I do

But when it's over, when it's all over

You can come back home to me.

I'll remember when you said goodbye
love

Tears filled your eyes love

That's when I knew you still cared

But when it's over, when it's all over

You can come back home to me.

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•QUEEN OF THE HOUSE

(As recorded by Jody Miller/Capitol)

ROGER MILLER

MARY TAYLOR

Up every day at six

Bacon and eggs to fix

Four kids from one to four

Pretty soon there'll be one more

I got old flowers to wax and scrub

and there's a dirty old ring in

the tub

I'll get a maid someday but 'til then

I'm queen of the house.

No time to fix my hair, need a new
dress to wear

Old clothes will have to do cause the

kids all need new shoes

I got bridge club each Tuesday night

He goes out with the boys and gets

tight

But when the evening's through he

comes home to the queen of the

house.

I know the milkman the iceman are
coming today

They gives me tips on the horses to

play

And when I get the time to spare

I sit and wish that I'd picked a rich

millionaire.

I sing, up everyday at six

Bacon and eggs to fix

Four kids from one to four pretty soon

there'll be one more

But someday's I'm mighty glad we send

the kids to his mom and dad

It's the day that makes me glad

I'm queen of the house.

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•I'VE BEEN LOVING YOU TOO LONG

(As recorded by Otis Redding/Volt)

OTIS REDDING

I've been loving you too long

It's something else

You are tired and you want to be free

But my love is growing stronger and

you've become a habit with me

I've been loving you too long

My life with you, my life has been so

wonderful

I can't stop now, you're tired and your

love is growing cold

My love is growing stronger as our affair

grows old

I've been loving you too long.

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•FOR YOUR LOVE

(As recorded by The Yard Byrds/Epic)

GRAHAM GOULDMAN

For your love, for your love, for your love

I'd give you everything and more

And that's for sure

For your love, I'd bring you diamond

rings and things right to your door

For your love, to thrill you everynight

I'd give you diamonds bright, lovely

things that will excite

And make you dream of me at night

For your love, for your love, for your

love.

For your love, for your love

I would give the skies above

For your love, for your love

I would give you all I could

For your love, for your love, for

your love

I'd give the moon if it were mine

to give

For your love, I'd give the stars and

the sun while I live

For your love, for your love.

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•AND I LOVE HIM

(As recorded by Esther Phillips/
Atlantic)

JOHN LENNON

PAUL MCCARTNEY

I give him all my love

That's all I do

And if you saw my love

You'd love him too

And I love him.

He gives me everything

And tenderly the kiss my

lover brings

He brings to me

And I love him.

A love like ours

Could never die

As long as I have you near me.

Bright are the stars that shine

Dark is the sky

I know this love of mine.

Will never die

And I love him.

Bright are the stars that shine

Dark is the sky

I know this love of mine

Will never die

And I love him.

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CROSSWORD

ACROSS

- 1 "Voyage To The Bottom Of The ..."
4 Move in water
8 Chowder ingredient
12 Priest's garment
13 Detest
14 Possess
15 Red -----, band leader
17 ----- Arness, TV star
18 --- Linkletter
19 ----- Streisand
20 Liquor (colloq.)
23 Put to flight
24 --- Adams, singer
25 Without delay
26 Girl's name
29 English singing group (2 wds.)
32 Attempt
33 "---- The Press"
34 Break suddenly
35 Imitator
36 Reads quickly

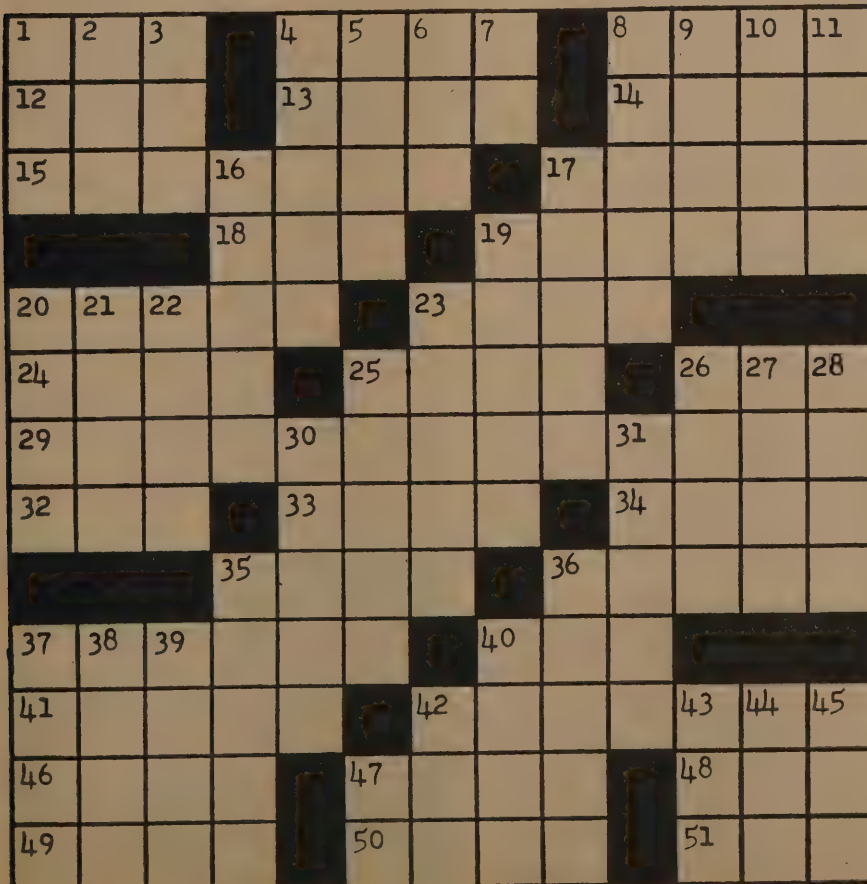
- 37 Betsy -----, TV panelist
40 Beverage
41 Perfect
42 Ray -----, singer
46 Metal containers
47 Peter, --- and Mary
48 --- Gabor
49 Gene Barry's TV role
50 Sums up
51 Snakelike fish

DOWN

- 1 --- Francisco
2 --- Wallach, actor
3 TV network
4 Dinah -----, singer
5 --- Disney
6 The thing's
7 "Wendy And --"
8 Map
9 Young sheep
10 Declare
11 Western plateau
16 TV comedy series

- 17 Pleasure trip
19 Helpful push
20 --- Parks, TV host
21 Scent
22 Greasy
23 --- Miller, singer
25 Scoff
26 --- Magnani, actress
27 --- Martin, singer
28 Poisonous snakes
30 Drive forward
31 Hollywood award
35 Accumulate
36 Fastens securely
37 Size of type
38 Son in "Bonanza"
39 Curtain fabric
40 Dull sound
42 Bounder
43 Peggy ---, singer
44 --- Arden, TV actress
45 --- Mineo, actor
47 Dad

(Answer On Page 63)



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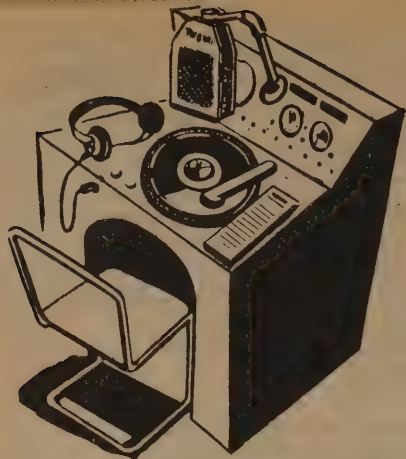
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Platter Chatter

HOW SWEET IT IS TO BE LOVED BY YOU, "Try It Baby," "You're A Wonderful One," and "Baby Don't You Do It," Marvin Gaye's last four hits, lead off this rocking lp. Marvin's cool

vocal style, which sounds better and better with each new record, glides smoothly over the soulful, hand-clapping excitement of the great Detroit sound and makes this an album worth adding to your collection. (TAMALA 258)

THE ROLLING STONES, NOW! is the latest collection of throbbing, pulsating British-flavored blues from the hairy fivesome. Echoes of Chuck Berry, Bo Diddley and others abound in the Stones' neo-funky interpretations of "Heart Of Stone," "Little Red Rooster," "Down The Road Apiece," "What A Shame," "Off The Hook" and eight more. There are some great harmonica and guitar solos and the nutty liner notes are by Stones manager Andy Oldham. But as Charlie says, "It's just drumming." (LONDON LL 3420)

TONIGHT is the four-years-overdue album debut of the ebullient Clark Terry-Bob Brookmeyer Quintet. From the rousing opener, "Tete A Tete," right through to the brightly paced "Hymn," these five swinging musicians display their refreshingly creative, uncomplicated artistry. Unlike much modern jazz, this is a real happy session that's a pleasure to listen to. (MAINSTREAM 56043)

THE TEMPTATIONS SING SMOKEY combines the superlative songwriting of Smokey Robinson with the unbeatable vocalizing of Mel, Otis, Eddie, Dave and Paul. "The Way You Do The Things You Do," "My Girl" and "It's Growing" were the Robinson-written tickets that took the Temptations to hitsville, and they reciprocate by singing those three in this album, in addition to many of his other successes, like "You Beat Me To The Punch," "You've Really Got A Hold On Me" and "What Love Has Joined Together." A must for anybody who appreciates good music. (GORDY S-912)

THE BACK PORCH MAJORITY LIVE FROM LEDBETTERS is fun to listen to. The group was formed by Randy Sparks as a farm team for his New Christy Minstrels, but the Majority soon gained its own following and many believe they're better than the Christys. This album, recorded live, showcases them at their fun-loving, free-wheeling musical best. You're sure to enjoy "Smash Flops (like 'Congratulations, President Nixon' and 'Hip, Hip, Hooray for Edsel!)" "An Old Folk Sang About An Old Folk Hero From Way Down South" and "Oedipus Rex (A thinking Man's Folk Song)." (EPIC LN 24134)

RED BIRD OLDIES contains all the great hits that have established this very young record company as one of the giants of the pop sound. The dozen chart-toppers include "Chapel Of Love" by the Dixie Cups, "I Wanna Love Him So Bad" by the Jelly Beans, "The Boy From New York City" by the Ad Libs, "Good Night Baby" by the Butterflies, "New York's A Lonely Town" by the Trade Winds, and the first three Shangri-Las hits, including "Leader Of The Pack." A tough assortment. (RED BIRD RB 20-102)

THE FOUR TOPS stayed together for 10 years before they got a hit record, but it was worth waiting for. "Baby, I Need Your Loving" is one of those rare examples of classy soul. It's included in the group's first lp, along with "Ask The Lonely," "Without The One You Love," "Left With A Broken Heart" and several others from this very talented, versatile group. (MOTOWN 622)

SOUL SAUCE features the unbeatable Latin soul sound of Cal Tjader's swinging combo. You'll find it impossible to keep your feet from tapping as you dig the wild title tune, the melodic "Afro-Blue," the rocking "Leyte" and all the other tunes on this groovy outing. (VERVE V-8614)

L-O-V-E, Nat King Cole's last album, features the very smooth, romantic voice of the great singer backed by the superb Ralph Carmichael orchestra. Nat sings "The Girl From Ipanema," "More," "My Kind Of Girl" and eight others in his extremely unforgettable style. (CAPITOL T 2195)

TWINE TIME, the hit single by Alvin Cash and the Registers, is in their first album along with "Barracuda," "Hawk Eye," "Shake" and many others. These top-notch Chicago musicians play with skill and soul, but it's a shame their sound is so poorly recorded. (MARV-LUS MLP 1827)

MARVIN GAYE

HOW SWEET IT IS TO BE LOVED BY YOU



Clark Terry
Bob Brookmeyer



Randy Sparks Presents

The Back Porch Majority



Red Bird GOLDIES

CHAPEL OF LOVE
Dixie Cups

SOMETHING YOU GOT
Alvin Robinson

REMEMBER
(Walking In The Sand)
Shangri-Las

GOOD NIGHT BABY
Butterflies

LEADER OF THE PACK
Shangri-Las

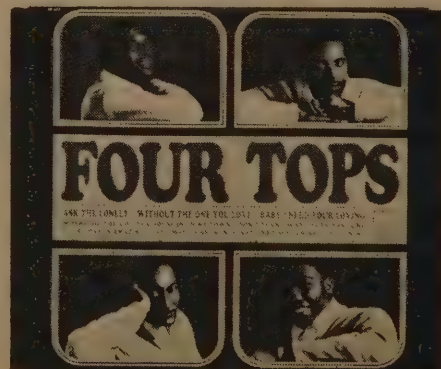
I WONDER
The Butterflies

I WANNA LOVE HIM SO BAD
Jelly Beans

PEOPLE SAY
Dixie Cups

BABY BE MINE
Jelly Beans

GIVE HIM A GREAT BIG KISS Shangri-Las
THE BOY FROM NEW YORK CITY The Ad-Libs
NEW YORK'S A LONELY TOWN The Trade Winds



FOUR TOPS

ASK THE LONELY WITHOUT THE ONE YOU LOVE BABY I NEED YOUR LOVING

● (JUST) ONCE IN MY LIFE

(As recorded by The Righteous Brothers/
Phillies)

By Gerry Goffin, Carole King and Phil Spector
There's a lot of things I want
A lot of things that I'd like to be
But girl I don't forsee
A rags and riches story for me
There's just a little dream
I've got to have come true
I can't be a loser with you
Baby, baby, once in my life
There's just one round I've gotta win
Let me get what I want, girl
Don't let me down
Just once in my life let me hold on to
one good thing I found
Don't let me down, baby
Say that you'll be stayin'
'Cause I couldn't face a day
That you weren't here by my side
If you went away then I'd be left with-
out my pride
I've given up on schemes
'Cause all of them fell through
I've given up on so many things
Don't ask me to give up on you
Baby, baby you'll be staying with me
That old pot of gold ain't so easy to
find
But if you stand by me
I'll have my piece of mind
I can't give you the world but I'll work
hard for you, girl
I'll work hard everyday, all of my life
If you say you won't leave me
Just do this for me, baby.
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Music, Inc.

● BACK IN MY ARMS AGAIN

(As recorded by the Supremes/Mo-
town)

HOLLAND
DOZIER
HOLLAND

All day long I hear my telephone ring
Friends calling, giving their advice
From this boy I should break away
'Cause heartaches he'll bring one day.
I lost him once through friends' advice
But it's not gonna happen twice
'Cause all advice ever got me
Was many long and sleepless nights
But now he's back in my arms again
Right by my side
I've got him back in my arms again
so satisfied.

It's easy for friends to say let him go
But I'm the one who needs him so
It's his love that makes me strong
Without him I can't go on
This time I'll live my life in ease
Be happy loving whom I please
Each time we make romance
I'll be thankful for a second chance
'Cause he's back in my arms again
Right by my side
I've got him back in my arms again
so satisfied.

How can Mary tell me what to do
When she lost her love so true
And Flo she don't know
'Cause the boy she loves is a Romeo.

I listened once to my friends' advice
But it's not gonna happen twice
'Cause all advice ever got me
Was many long and sleepless nights
But now he's back in my arms again
Right by my side
I've got him back in my arms again
so satisfied.

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● HELP ME, RHONDA

(As recorded by The Beach Boys/
Capitol)

BRIAN WILSON

Well since you put me down
I've been up to it in my head
I come in late at night
And in the morning I just lie in bed
Rhonda, you look so fine
And I know it's gonna take us time
For you to help me Rhonda, help me
get her out of my heart.

She was gonna be the wife
And I was gonna be her man
But she let another guy, come between
us and upset our plans
Rhonda you caught my eye
If you think you're going to see me cry
You gotta help me Rhonda, help me get
her out of my heart. (repeat chorus)
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lishing Co.

● REELIN' AND ROCKING

(As recorded by The Dave Clark 5/Epic)

By C. Berry

Sometimes I will
And then again I think I won't
Sometimes I will
Then again I think I won't
Sometimes I do then again
I think I don't
Well I looked at my watch
It was nine twenty-one
We had a rock and roll dance
Havin' nothin' but fun.

And we rolled
Reelin' and rocking
We was reelin' and rocking
Rolling to the break of dawn.

Well I looked at my watch
It was nine thirty-two
There's nothing I'd rather do
Than dance with you.

Well I looked at my watch
It was nine forty-three
And everytime I spin
She'd spin with me.

Well I looked at my watch
It was nine fifty-four

I said dance ballerina girl go, go, go.

Well I looked at my watch
It was ten-o-five
Man I didn't know if I was dead or
alive.

Well I looked at my watch
It was ten twenty-six
But I'm gonna keep on dancin'
Till I get my kicks.

Well I looked at my watch
It was ten twenty-eight
I gotta get my kicks
'Fore it gets too late.

Well I looked at my watch
It was ten twenty-nine
I had to hold her hand
She was still holdin' mine.

Well I looked at my watch
And to my surprise
I was dancin' with a woman
That was twice my size.

Well I looked at my watch
Time to go
The bandleader said
We ain't playin' no more.
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● CRYING IN THE CHAPEL

(As recorded by Elvis Presley/RCA
Victor)

ARTIE GLENN

You saw me crying in the chapel
The tears I shed were tears of joy
I know the meaning of contentment
Now I am happy with the Lord
Just a plain and simple chapel
Where humble people go to pray
I prayed the Lord that I'll grow stronger
As I live from day to day
I've searched and I've searched
But I couldn't find no way on earth to
gain peace of mind
Now I'm happy in the chapel
Where people are of one accord
We gather in the chapel
Just to sing and praise the Lord.
Ev'ry sinner looks for something
That will put his heart at ease
There is only one true answer
He must get down on his knees
Meet your neighbor in the chapel
Join with him in tears of joy
You'll know the meaning of content-
ment

Then you'll be happy with the Lord
You'll search and you'll search
But you'll never find no way on
earth to gain peace of mind
Take your troubles to the chapel
Get down on your knees and pray
Your burdens will be lighter
And you'll surely find the Lord.

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Inc.

● I CAN'T HELP MYSELF

(As recorded by The Four Tops/
Motown)

B. HOLLAND
L. DOZIER
E. HOLLAND

Sugar pie, honey bunch
You know that I love you
I can't help myself
I love you and nobody else
In and out of my life you come and
you go
Leaving just your picture behind
And I kissed it a thousand times
When you snap your fingers or wink
your eye
I come a runnin' to you
I'm tied to your apron strings
And there's nothing that I can do
I can't help myself you know
I can't help myself
'Cause sugar pie, honey bunch
I'm weaker than a man should be
I can't help myself
I'm a fool in love with you
Wanna tell you I don't love you
Tell you that we're through
And I'm tired
But everytime I see your face I get all
choked up inside
When I call your name, girl
It starts the flame burning in my heart
Tears it all apart
No matter how I try
I know I can not hide
I should try but you know that I'm
weak for you
I can't help myself
I love you, you and nobody else
Sugar pie, honey bunch
Do anything you ask me to
I can't help myself
I want you and nobody else
Sugar pie, honey bunch
You know that I love you
I can't help myself, no
I can't help myself.

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George alone
John alone
Paul alone

Dan Blocker
Pat Boone
Peter Brown
Edd Byrnes
Angela Cartwright
George Chakiris
Dick Chamberlain
Gary Clarke
Chuck Connors
Robert Conrad
Gary Conway
Bobby Crawford
Johnny Crawford
Tony Curtis
James Darren
Doris Day
James Dean
Sandra Dee
Troy Donahue
Dion

Donna Douglas
James Drury
Patty Duke
Clint Eastwood
Vincent Edwards
Everly Brothers
Shelley Fabares
Fabian Forte
Connie Francis
James Franciscus
Robert Fuller
James Garner
John Gavin
Lorne Greene
Clu Gulager
Ty Hardin
Robert Horton
Rock Hudson
Jeff Hunter
Tab Hunter
Will Hutchins
David Janssen
Rick Jason

Danny Kaye
Linda Kaye
Michael Landon
Jerry Lewis
Gary Lockwood
Robert Logan
Carol Lynley
Sue Lyon
George Maharis
Jayne Mansfield
Doug McClure
Peter McEnery
Gardner McKay
Steve McQueen
Scott Miller
Hayley Mills
Sai Mineo
Marilyn Monroe
Mary Tyler Moore
Vic Morrow
Rick Nelson
Paul Newman
Paul Petersen

Suzanne Pleshette
Elvis Presley
Debbie Reynolds
Cliff Richard
Jeannine Riley
Pernell Roberts
Bobby Rydell
John Smith
Roger Smith
Connie Stevens
Inger Stevens
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707 N. SIERRA BONITA AVE.
HOLLYWOOD 46, CALIF.

●TOO MANY RIVERS

(As recorded by Brenda Lee/Decca)
HARLAN HOWARD

I wish I could come back to you dear
I know that you want me to
But too much water's run under that ole
bridge

There's too many rivers between me
and you.

There's just too many rivers to cross
babe

Too many dreams have been lost
And there's too many long nights
I've turned and tossed

There's too many rivers to cross.

Now don't think for a moment

I blame only you

We both killed the fruit on the
vine

And when you try to put love back
together

There's always a few little pieces you
can't find.

Yes, there's too many rivers to
cross babe

Too many dreams have been lost

And there's too many long nights

I've turned and tossed

There's too many rivers to cross.

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●CARA MIA

(As recorded by Jay & The Americans/
United Artists)

TULIO TRAPANI

LEE LANGE

Cara mia why must we say goodbye?

Each time we part,

My heart wants to die.

My darling, hear my pray'r,

Cara mia fair

Here are my arms,

You alone will share.

All I want is you for evermore,

To have, to hold, to love, adore.

Cara mia mine

Say those words divine,

I'll be your love

Till the end of time.

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●LAST CHANCE TO TURN AROUND

(As recorded by Gene Pitney/Musicor)

VIC MILLROSE

TONY BRUNO

BOB ELGIN

The wheels of this old car are turnin'

burnin' up the highway

Tonight that girl of mine will be yearnin'
for not learnin' to see things my way.

She hurt me for the very last time

I'm not hangin' around

I'll show her I can leave her behind

I'm gettin' out of town

I won't back down, I won't back down.

Last exit to Brooklyn

Last chance to turn around

Last exit to Brooklyn

Last chance to turn around.

Gonna keep these wheels of mine

spinnin' around

Last night I caught that girl lyin',

tryin' to deceive me

And now all of these tears she's cryin',

I'm not buyin', better believe me

She swore that she was mine alone

Our love would never die

I'm leavin' now for parts unknown

I saw her with that guy

That's the reason why

I'll be passin' by.

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THUNDERBALL

{continued from page 44}



Miss Auger is Bond's new Heroine.

land three years ago to work in Italian films.

Three English girls led the running for the role of "Patricia," a sexy physical therapist who helps James Bond to recover from the tensions caused by his last assignment:

1) Justine Lord, a 26 year old film and TV actress who lives in London; 2) Marisa Menzies, a 22 year old former London ex-deb who is today one of the leading fashion models in Milan, Italy, where she has lived for the past three years; 3) Elizabeth Counsell, a 21 year old British TV actress and former beauty contest winner.

Since appearance in a James Bond film is an almost certain springboard to international stardom, competition for the feminine roles in this most lavish production of them all is understandable keen. Ursula Andress, the bikini-clad sea goddess of "Dr. No," has since appeared in five Hollywood films. Daniela Bianchi, who played the loving Russian girl in "From Russia With Love," has recently starred in two European films and a five-part Hollywood television series. Now, both Honor Blackman and Shirley Eaton of "Goldfinger" have recently been signed to starring roles in important Hollywood films and the girls of "Thunderball" likewise face an exciting future. With "Goldfinger" now setting incredible boxoffice records all over the world, the Bond films are enjoying a popularity unequalled in modern film history.

Bond's newest favorite and exotic her-

oine is Claudine Auger, who won the role of "Domino," a glamorous continental playgirl who provides the handsome British agent with some pleasant moments of diversion during his forthcoming adventure in the Bahama Islands.

For the lovely Miss Auger, who has appeared in nine French films, world-wide exposure in the popular Bond series will be a certain springboard to international stardom. Rarely has one of the James Bond girls come so perfectly equipped for the future that lies ahead. A willowy 5-foot 8-inch beauty with an astonishing variety of sultry and sexy expressions, Miss Auger combines the intuitive grace of a sophisticated young woman with the mystique that is particularly French. She speaks accented but excellent English, learned when she was a 16 year old Au Pair student in London.

Luciana Paoluzzi feels that winning the role of "Fiona," the kiss-and-kill girl agent of SPECTRE, is the biggest break of her career.

In "Thunderball" she spends a great deal of time in Bond's arms. In fact, her romance with the handsome agent has an added fillip: after sampling his masculine charm, she cold-bloodedly undertakes to kill him.

In addition to attempting to finish off Bond in Black Widow fashion, Miss Paoluzzi has some other lethal moments in the film, which include a thrilling chase on a rocker-firing motor-bike with which she kills an unsuccessful SPECTRE agent.

Miss Paoluzzi has been working in movies since she was 16, when she first played a minor speaking role in "Three Coins In A Fountain." She first came to England to make "No Time To Die," seven years ago and remained to make two other English films as a Rank contract player. She was brought to Hollywood in 1959 by 20th Century-Fox, for whom she played a leading role in the TV series, "Five



Mei Ling, Goldfinger's airplane stewardess.

Fingers." She also appeared in "Return To Peyton Place."

During the past two years, she has worked almost entirely in Italian productions, including the festival award film, "Let's Talk About Men."

Sean Connery had his happy cinematic fling with all of them. Meanwhile, the accompanying photos offer a camera's eye view of the past and present Bond girls.

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•L-O-N-E-L-Y

(As recorded by Bobby Vinton/
Epic)

BOBBY VINTON

L is for the laughter we shared from the start
O is for the only girl in my heart
N is for the night you told me we were through

For you had found somebody new
And E is for the end of my world
A place I shared with only you
Ended, my world is done
Loneliness has just begun

L is for the love that was meant for me only

And Y, why did you leave me lonely.

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• I DO LOVE YOU

(As recorded by Billy Stewart/Chess)

BILLY STEWART

I do love you
But it's all, all right
I do love you

Oh, yes I do girl

Oh I love you so my love, my baby,
Yeah little darling I said I love you so right now

Never gonna let you go

Pretty little baby, I want you to try to understand

That I want to be your loving man

My baby love me so

I don't want you to go, no, no

Why won't you listen to me

I beg you on my bending knees

Oh, my love, I prayed for your love

would a come to me someday

Because our love is bad now

It's about to drive me mad girl.

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• CONCRETE AND CLAY

(As recorded by Unit Four Plus Two/
London)

TOMMY MOELLER

BRIAN PARKER

You to me are sweet as roses in the morning

You to me are soft as summer rain at dawn

In love we share that something rare
The sidewalks in the street

The concrete and clay beneath my feet begins to crumble

But love will never die

Because we'll see the mountains tumble

Before we say goodbye

My love and I will be in love eternally

And that's the way, that's the way it's meant to be.

All around I see the purple shades of evening

And on the ground the shadows fall and once again you're in my arms so tenderly

The sidewalks in the street

The concrete and the clay beneath my feet begins to crumble

But love will never die

Because we'll see the mountains tumble

Before we say goodbye

My love and I will be in love eternally

That's the way, that's the way it's meant to be

That's the way, that's the way it's meant to be.

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44. Vincent Edwards
45. Everly Brothers
46. Chad Everett

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48. Fabian
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MOLL FLANDERS

{continued from page 47}

wave, the lake's waters are somewhat lower than usual, and millions of gallons of water are being pumped into it daily to enable Kim Novak to swim freely for the unique sequence.

The village of Chilham itself will also figure in "The Amorous Adventures of Moll Flanders" when director of photography Ted Moore and Terence Young are satisfied that it has achieved that 18th century look, which involves elim-



Daniel Massey & Kim's tipsy movie husband.

inating television aerals, drainpipes, advertisements and such like.

Meantime, Shepperton Film Studios in London are being prepared for the return of the location unit. With the Shepperton back lot having undergone a dramatic change. Huge outdoor sets of 18th century London streets and places such as Covent Garden and Vauxhall Gardens, are nearing completion under the supervision of art director Syd Cain and his army of assistants. Three vast soundstages are nearing completion for the indoor scenes involving the fine cast which Hellman has assembled for the biggest production of the year.



Moll gets directions from London Bobby.

They are Angela Lansbury, who plays the part of Lady Blystone, a kindly, amorous woman whose shiftless Count drives her to despair and financial ruin.

Leo McKern takes the part of Squint, the faithful, half-blind companion of Moll's lover, always ready for anything - until he breaks his spectacles.

George Sanders portrays the sexstarved



Vittorio DeSica plays the penniless Count.

Banker with a desire to invest more than money in Moll Flanders even if it kills him - and it does.

Lilli Palmer has the role of Dutchy, a villainous female with a taste for attractive men like Moll's lover, the highwayman, whose loot she buys and sells in London Town.

Cecil Parker is cast as the benevolent Mayor in whose employ young Moll is introduced to life and love among the rich and the respected - including farmyard sex.

Daniel Massie plays the Mayor's elder son who promises to marry Moll - if she agrees to accept his other proposals first.. and Derren Nesbitt is the Mayor's younger son who makes an honest woman out of Moll - but not for long.

Britain's brilliant young stage actor, Richard Johnson, gets his first major screen role as Jemmy the dashing highwayman,



Moll learns of her inherited fortune.

with whom Moll Flanders falls hopelessly in love.

Other important parts are played by Ingrid Basner, June Watts, George Howe, Bernard Lee and Tony Dawson.

Famed period advisors James Laver and Vyvyan Holland (novelist son of Oscar Wilde) are making sure that even the smallest detail is correct on this vast production, and the renowned costume designers, Elizabeth Haffenden and Joan Bridges have been creating for months past. Kim Novak alone has 29 costume changes in "The Amorous Adventures of Moll Flanders."

Denis Cannan wrote the screenplay and John Addison is composing the music for the film which Paramount will release throughout the world in 1965.

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FAME AT LAST

{continued from page 40}

the instrument in Britain, he has turned out to be its most exciting performer. Georgie's strength lies in clearly articulating his notes and steering clear of the muddy sound most organists produce when they're trying to 'get funky'. Georgie doesn't need to put on the 'instant soul' act, it's all part of the way he thinks and the way he is.

The personnel of the Blue Flames altered considerably through the hard times and today only two of the original members remain. Bass guitarist Tex Makins is a vital part of the combo's strength while Ghananian Conga drummer Speedy Acquaye's never flagging rhythms help the Flames to swing harder and longer than any other group on the scene. The

orite jazzmen are Horace Silver, Richard 'Groove' Holmes and Jimmy Smith, and though some would say he owes a stylistic debt to most of them, there's a helluva lot of Georgie in there, too.

"With this group we just want to play all kind of blues because that way we can do so much," he explains. "We can do Jimmy Smith things, Les McCann things and so on, but we're still young enough to be able to play Chuck Berry things and rock with it. The R&B boom coming when it did has helped a lot. I'm not a phoney like some of these people who claim to only like the 'authentic' blues singers. If you like the blues you can like all kind of blues - and there are so many kinds. I also like Oscar Brown, Jr. very much. He has so much conviction, such a ridiculous message. He's started a whole new scene on his own. I like King Pleasure, too - these are the real people. But as I say, I'm still young enough to dig the others like Chuck Berry."

Georgie Fame has a lot of integrity.



Georgie discusses a new arrangement with his Ghanian drummer.

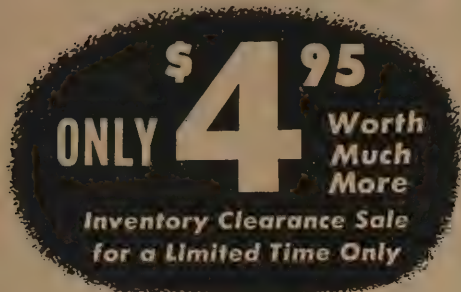
rest of the line-up is Colin Green (guitar), Eddie Thornton (trumpet), Peter Coe and Glenn Hughes (saxophones) and former jazzman Bill Eyden on drums.

Georgie would be the first to admit that he is far from being the world's greatest blues singer, but what he lacks in power he makes up for with his intelligent use of the microphone and his appealing way with a lyric. His choice of material is wide, taking in everything from Ray Charles and James Brown to Jimmy McGriff and Jon Hendricks. He particularly likes the work of jazz singers like Mose Allison and King Pleasure and his actual vocal style owes more than a little to Mississippian Allison. He steers clear of strictly 'chart' material and does things like I'm In The Mood For Love, Get On The Right Track Baby and Walkin' The Dog. His fav-

Rarely does a group setting out on the long, hard road to the top set their musical sights as high as those of the Blue Flames. The Beatles may be an exception with their highly original material and vital approach, but even then their appeal is more immediate and more obviously commercial. Georgie has stuck to the music he likes and refused to compromise to the call of the big-time which is 'get commercial - or else'. He had several tries at the Hit Parade before he made it and not for nothing was his second album called Fame At Last. He has been helped on his way by the people in power because of his genuine personality and sincerity. He deserved to make it and he has done, but one thing's for sure. He'll never be big-time in the derogatory sense. He's too nice a person.

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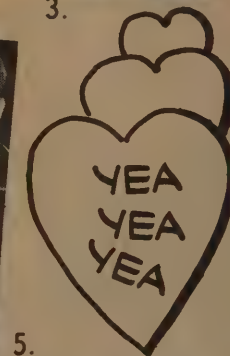
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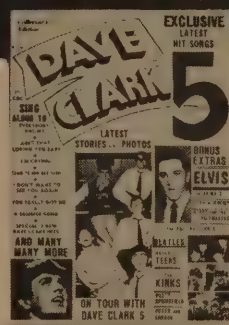
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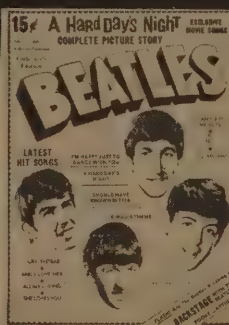
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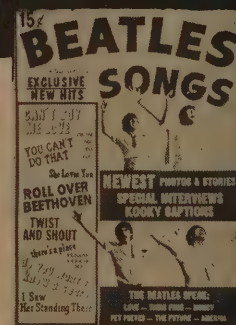
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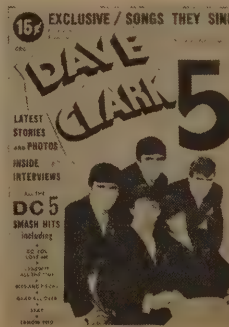


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●WHAT DO YOU WANT WITH ME

(As recorded by Chad & Jeremy/
World Artists)

**CHAD STUART
JEREMY CLYDE**

What do you want with me
Oh baby can't you see
My love and I were happy before
you came along
And we'll stay that way
'Cause I won't let her down
I love her can't you see
What do you want with me.

What do you want with me
Oh baby I can see
You only wanna break us up
And use me for a time

Then you'll leave me cryin'
I saw it all before the other
boys told me
What do you want with me.

The love I got is something else again
She's something, she's true
Let me tell you she's not a bit like you
And I'm asking you a question
What do you want with me.

Why don't you let me be
I know it would be easy to fool
around with you
But you should know by now
I promised to be true
I love her can't you see
What do you want with me.

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●HE AIN'T NO ANGEL

(As recorded by The Ad-Libs/Blue
Cat)

JEFF BARRY

ELLIE GREENWICH

He ain't no angel
But that's all right
He ain't no angel
But that's all right
Well, I don't want a love with a halo
'round his head
My sugar baby wears a stingy brim in-
stead
He got a little bit of devil down in his
soul
He ain't no angel
But I don't care
He ain't no angel
But I don't care.

He didn't fly down from heaven with
white wings on his back
He blew in from Kansas City in a big
bad Cadillac
Yeah, he said he made his bread play-
ing rock 'n' roll
I ain't no angel, angel
But I don't want nobody but you
I ain't no angel, angel
But nobody else will do.

He ain't no angel
But that's all right
He ain't no angel
But that's all right
You know he sleeps til sundown
and he keeps me up all night
And when it comes to lovin'
That boy is out-a sight
Yeah, you know he makes me lose my
self-control

He ain't no angel
But that's all right.

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●IT'S GROWING

(As recorded by The Temptations/Gordy)
By Wm. Robinson and Warren Moore

Like a snowball rolling down the side of
a snow covered hill
It's growing like the size of the fish
That the man claims broke his reel
It's growing like the rose bud
Blooming in the warmth of the Summer
sun
It's growing like the tale
By the time it's been told by more than
one.

Woo it's growing
Every day it grows
A little more than it was the day before
My love for you just grows and grows
Oh Oh Oh Oh how it grows and grows
And where it's gonna stop
I'm sure nobody knows.

Hey hey hey nobody knows
How it grows and it grows and it grows
Nobody knows, nobody knows
How it grows and grows
Where is it gonna stop
Woo-like the need in a guy
To see his girl when she's gone away.

It's growing like the sadness in his
little heart
When he knows that she's gone to stay
It's growing, every day it grows
A little more than it was the day
before

My love for you just grows and grows
And where it's gonna stop
I'm sure nobody knows
Hey hey hey nobody knows
It get a little wider
Oh it get a little stronger
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●HUSH, HUSH, SWEET CHARLOTTE

(As recorded by Patti Page/Columbia)

MACK DAVID

FRANK DE BOL

Hush, hush, sweet Charlotte
Charlotte, don't you cry
Hush, hush, sweet Charlotte
I'll love you till I die.
Oh hold me darling
Please hold me tight
And brush the tear from your eye
You weep because you had a dream
last night
You dreamed that I said goodbye.

Hush, hush, sweet Charlotte
Charlotte, don't you cry
Hush, hush, sweet Charlotte
I'll love you till I die.
I hold two roses within my hand
Two roses I give to you
The red rose tells you of my passion
And the white rose my love so true.

Hush, hush, sweet Charlotte
Charlotte, don't you cry
Hush, hush, sweet Charlotte
I'll love you till I die.

And everynight after I shall die
Yes, everynight when I'm gone
The' world will sing to you this lullaby
Sweet Charlotte was loved by John.

Hush, hush, sweet Charlotte
Charlotte, don't you cry
Hush, hush, sweet Charlotte
I'll love you till I die.

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HOW ENGLAND GOT THE BLUES

{continued from page 35}

to attempt a Mississippi-cum-Chicago accent which must sound even phonier to American ears that it does to mine. Most British groups, for instance, admit to being initially influenced by Chuck Berry. It is a matter for conjecture why literally millions of people should buy records by various Chuck Berry imitators when there are so many of Chuck's own records available. As Rufus Thomas pointed out in **RHYTHM & BLUES** recently: "The Beatles haven't added anything to the R&B material they're using. The R&B songs they sing have all been done better by the original R&B artists."



Presley's influence is still felt.

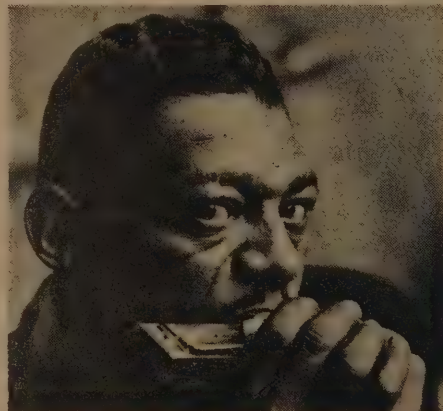
The argument, however, is far from one-sided. Eric Burdon, lead singer with the Animals, put the British case forcefully. "I said I'd never claim we played R&B," he told me, "until we played for Negro audiences. Well, we've appeared at the Apollo and at lots of Negro clubs in the States and we had a terrific reception. "Anyway," he added, "if Muddy Waters says that the Rolling Stones play Rhythm and Blues, that's good enough for me!" The British author and blues critic Paul Oliver looked at the problem from a different angle. In a lecture on blues at the U.S. Embassy in London he observed: "Teenagers have always looked for some effective means of protest and recently they seem to have realized that much Negro music, and especially the blues, is a form of protest." This seems a reasonable enough theory but whether the style aimed for has been properly assimilated is another matter. The recent Rolling Stones hit, "Little Red Rooster," is a good example of both the virtues and the shortcomings of British R&B. The tune is an authentic blues, the guitar is excellent and the vocal comes as close to an American sound as any British singer ever will. However, when we hear the line "The little red rooster's on the prowl," we know we are listening to a copy. After all, roosters don't prowl, they strut. A small point, admittedly, but it's a slip no genuine blues artist would have made. Tommy Tucker, whose "Hi Heel Sneakers" was a big hit on both sides of the



Hooker's "Dimples" figured on the charts.

Atlantic, agrees that the greatest blues singers still come from the south. He himself was born in Ohio. "What I have I got from my parents," he explained, "They came up from the South." He has been deeply impressed by some of the blues he has heard from itinerant Negro workers recently arrived from the south. "They were mostly fruit pickers," he said. "Their hands were all stained with fruit juice and they drove these really broken-down cars. But to hear them play! It would make a lot of professionals ashamed to go on the stand after one of them had been playing."

Once asked the great blues singer Howlin' Wolf why most of the best blues artists come from Mississippi. "That's a long, long story," he replied. "If I was to start telling you, we'd be here all night." Harry Edison, the ex-Basie trumpeter, provided a possible clue in an interview with Barbara Gardner, also in *Down Beat*. "We (Negroes) have had more misery than anybody else," he said, "so naturally we



Little Walter hit with "We're Gonna Make It."

play the blues better than anybody. That's typical race music. That comes from being sad. You have money today, tomorrow you might get put out. That's all in your music."

It may be that one day a British artist will emerge who can take his place in the R&B world along side Lightnin' Hopkins, Jimmy Reed and John Lee Hooker. Time alone will show but, whoever he is, he will find the competition tough!

● MY BABY

(As recorded by the Freeman Bros./Soul)

J. MITCHELL
G. WILLIAMS

My baby, oh my baby, yes my baby
He left me all alone
My baby, oh my baby, yes my baby
Won't you come back home
I beg you to stay

But still you run away
And I'm left with a pain in my heart
If you would return and show me
that you've learned

Then we could never be apart
My baby, baby, baby, baby, baby
Yes my baby, yes my baby.

They say some dreams come true
But I never know if I don't have you,
yeah

So listen to my plea and say you real-
ly, really love me

So we can go on like we used to do
My baby, baby, baby, baby, baby

Yes my baby, yes my baby
Let's start our life anew

My baby, oh my baby, yes my baby
Don't say that we're through

My baby, oh my baby, yes my baby
Let's start our life anew

My baby.

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Co., Inc.

● WE'RE GONNA MAKE IT

(As recorded by Little Milton/Checker)

MINER
DAVIS
SMITH
BARGE

We may not have a cent to pay the rent
But we're gonna make it

We may have to eat beans everyday

But we're gonna make it

And if a job is hard to find

And we have to stand in the welfare line

I've got your love and I know you've

got mine

So we're gonna make it.

We may not have a home to call our

own

But we're gonna make it

We may have to fight hardships alone

But we're gonna make it

'Cause togetherness brings peace of mind

We can't stay down all the time

I've got your love and I know you've

got mine

So we're gonna make it.

Our car may be old, our two rooms cold

But we're gonna make it

We may not can spare a roach a crum

But we're gonna make it

And if I have to carry around a sign

Saying help the deaf, the dumb, and the

blind

I've got your love and you know you've

got mine

So we're gonna make it.

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THE RIGHTEOUS BROS. A PRODUCT OF THE TIMES

{continued from page 15}

selves and The Righteous Brothers are doing that too."

It was Bill who pioneered the song-writing part of the act and his "Little Latin Lupe Lu" became their first single. It made much less noise than they had hoped for but they believed in the song and included it everywhere they played.

Their first really professional engagement was at the famous old Southern California institution, the Rendezvous Ballroom in Balboa, where all the famous big bands have played. This was big stuff,



Hatfield and Medley got their name when R&B D.J. said "that's righteous brother."

with Mike Patterson's band behind them and \$25. per night. "There were 300 kids the first night. We kept coming back every weekend and after while there were 2,000 kids. We did nothing but rhythm and blues and we pushed 'Little Latin Lupe Lu'. The kids began ordering it at the record shops and pretty soon we had a Little Latin hit."

Formerly on the Moonglow label, they now record for Philles Records, headed by the colorful young Phil Spector who has in a few years become the giant of the rock 'n roll field and a millionaire.

With the pressures of success they no longer could live in their home towns and commute. Both now have homes in Hollywood. "We needed to get regulated in this department. We have perfect communication, spend a lot of time working

together so we have no hangups on stage. In the past we were just walking, never knowing whether we were going to be up or down. Now we feel the wheels are turning."

Their attitude toward success is somewhat casual about money and intense about quality. "We want to be around a long time and whatever it costs us to have people hear us right, that's what we are going to plow back into the act."

They carry their own musicians, light and sound equipment. "We played a date in Sacramento once. It was an old barn, painted black and the air conditioning for a crowd of 400 was leaving the back door open. You couldn't hear us, the piano, or the other instruments. They got us a couple of Army megaphones that weighed 25 pounds each. We started to walk

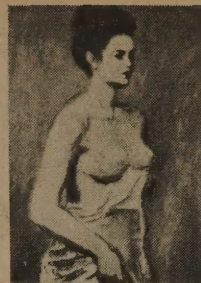


They debuted, after a too long stale period, on Shindig's first telecast.

and they came up with a World War I mike so we went on."

The Brothers think that feeling is the most important thing in music. "The secret is to create a mood rather than articulate words. When the lyric is good, then you hear the words. One of the advantages of making money is the freedom to do what's right and what you want to do. Once you're there you can walk in your bare feet while the people that work for you or with you have to wear the shoes."

"We don't have any gimmicks. Our approach is with one specific quality in mind: the heart of the song. We stick to our bag, one type of song. We don't do surf or hot rod or skate board. People who hear us may like us or they may hate us and that's all right as long as they don't ignore us, as long as they remember us."



by RAPHAEL SOYER
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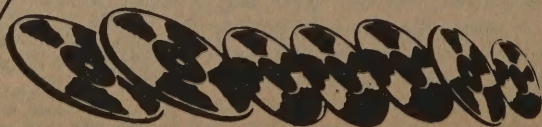
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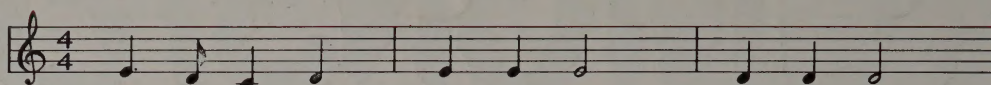
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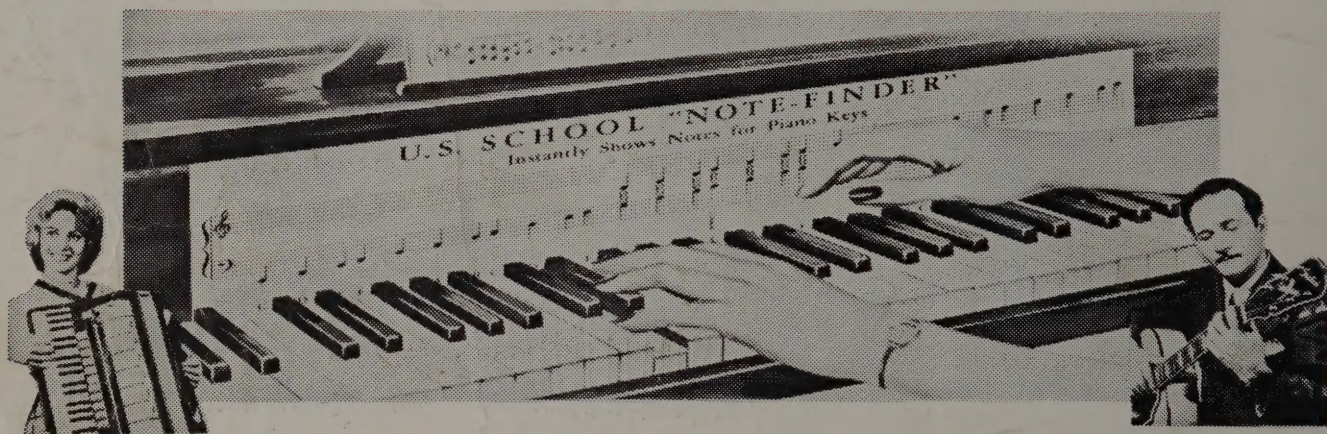
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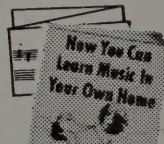
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